THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

A few years ago the writer of this review was invited to listen, in a room at one of our uptown hotels, to some recitations given by a young girl entirely unknown to fame. He went prepared to be wearied with the usual display of aspiring incompetency, but instead he was treated to a remarkable exhibition of dramatic power. He wrote an article for this journal wherein there were prophecies of future honors in store for Margaret Mather, and the opinion was expressed that speedily she would achieve a position on the stage among its most brilliant stars. The fulfilment of the prophecy began soon after it was made. The girl made her debut in Chicago, after a period of careful preparation, and scored an instant success. Then followed a series of conquests in all the large cities of the land except New York. East and West alike yielded to Miss Mather unbounded admiration. Of course her acting caused a division of opinion, but it is notable that almost everywhere the dissenting voices were drowned by the stronger chorus of critical approval, and the verdict of the public coincided with that of the journals which valued at their true worth the golden gifts of the new star. But, notwithstanding the talent or genius of the actress, it is questionable whether her merits would have so quickly found recognition had she not had the advantage of the wisest and best of management. Mr. Hill kept his star shining in the provinces—until Tuesday night she was not permitted to shed her radiance on New York. Presumably, this shrewd and discriminating manager was actuated by the sound idea that if he established Miss Mather on a firm basis out-of-town, no matter what the metropolitan decision might be as to her *status* as a Shakespearean artiste she could still command allegiance from the communities that already were pledged to her support. This bit of fine generalship, as events proved, was an unnecessary precaution, for Miss Mather, at the Union Square Theatre on Tuesday, achieved a great triumph. Her personation of Juliet at once placed her on a plane with Neilson, Anderson and Terry.

There was an audience of the best quality in attendance—such an assemblage of representative people in art, journalism and society as only New York can muster on such an occasion. The greeting they extended to the star was remarkable in its volume. The plaudits rose and fell in billows, cheers rent the air. Indeed, the demonstration had a painful effect upon her nerves, and for a few moments it seemed as if her feelings would overcome her completely. But she recovered herself, and when the rich, womanly tones of her voice fell upon the listeners' ears she was mistress of herself. In person she is graceful and petite. Her face is capable of fine expression and her action combines the sinuosity of youth with the nobility of a queen of tragedy. She is unhampered by the chains of tradition, and yet she never shocks the mind by irrational innovations. All that she does is the fruit of thought, study and the accurate dramatic instinct. Her elocution is exquisite, every line being delivered with a proper regard for its true significance. The musical cadences of her voice are delicious in the love passages of the play, while the fiery declamatory lines—the fervid imaginative speeches—were uttered with electric effect. This little woman, who in repose purrs Juliet's heart's longings to her lover, is transformed at times into positive grandeur. She is the mouthpiece of tragedy—her capacity for expressing the loftiest and grandest passions is tremendous. Miss Mather combines the sweetness of Neilson with the power of Cushman. Neither in the subdued nor the declamatory portions of the role is she cold. The word statuesque—associated for some time past with the heroines of Shakespeare in the mind of the American public—cannot be applied to her. She burns with genius—she possesses the quick and acute sensibilities of the born actress. In the scene at the masque, the meeting with Romeo and the symptoms of love at first sight were delineated with an irresistible charm. Her "business" immediately preceding the fall of the curtain, when as the Nurse attempts to lead Juliet away, her reluctancy was displayed in a longing gaze after the departed Montague, and an expression, half sad, half joyful, as if the blush of love had brought with it the first sensation of pain in the parting was excellent. Several times was the star then called before the curtain. She had completely captivated her audience. They were prepared to give immediate response to every demand she should thereafter make upon their sympathy or admiration. The acting of Miss Mather in the balcony scene was full of grace and sweetness. There could be no denial of the sincerity of this trustful Juliet's passion; it pulsed and throbbed with living truth. Several pretty bits of by-play marked the scene. At the close, instead of showering Romeo with roses, as Neilson did, one end of her lace scarf fell from the balcony below, where it was kissed by the ardent Romeo, and then drawn up and pressed passionately to her lips. The coaxing of the Nurse in the garden was most charming as done by Miss Mather. Anxiety to hear the news from her lover was ill-concealed beneath a half-mischievous wheedling of the bothersome old attendant. The passage where Juliet receives the news of Tybalt's death and Romeo's plight was made the vehicle for an exhibition of rare skill in depicting intense emotion. The tidings of the husband's banishment she receives like a blow under whose weight she staggers. Then the resolve to escape marriage with Paris and the potion-taking were freighted with the most impressive effects. The lines foreshadowing the horrors of the tomb were given with startling force and power of imagery, the house being electrified by the actress' graphic demonstration. Juliet's fall at the close of this act from some steps forms a very dramatic climax to the act which, above all the rest, display Miss Mather's gifts most strikingly. Her death was decidedly realistic. Juliet after sheathing Romeo's dagger in her bosom, falls to the ground and crawls slowly to his prostrate body. Her strength departs when her head is pillowed on his breast and her eyes stare in death at his face while a smile plays upon her lips as if in the moment when her spirit took its flight a vision of eternal reunion with her ill-starred husband rose before her. After the play was finished Miss Mather was several times called before the curtain, and Manager Hill had also to acknowledge a summons, although his native modesty made him decline vociferous invitations for a speech.

Miss Mather's support was highly creditable. Frederick Paulding, who played Romeo, made a pronounced success. In appearance and manner he perfectly realized the character. He was sufficiently youthful, impetuous and fiery. He carried out his conception with a careful regard for detail, and there were many delicate points in his performance which showed he had made an exhaustive study of the role and thoroughly understood its finer possibilities. His exit after the fight with Tybalt was dramatic in the highest degree, and it aroused a storm of applause. In the balcony scene he was boyishly ardent, yet manfully tender, while his grief and agony of spirit on learning of the sentence that has been passed upon him, while at the Friar's chapel, were affectingly natural. The contrast immediately after, on the Father administering hopeful words and plans, was sharply drawn. Mr. Paulding's Romeo shows remarkable progress, and we believe he is destined to occupy an enviable place among Shakespearean actors.

Milnes Levick was rather boisterous as Mercutio. He laid too heavy a hand upon the part, vulgarizing its delicate, delicious humor. He read the Mab speech quite well in spite of the defect of a voice that is husky and not in good command, and the lines following the duel with Tybalt were delivered with excellent discretion. Harry Eytinge was a dignified Capulet, and F. A. Tannehill a noble Prince of Verona. Paris was murdered by Ivan Peronet long before Romeo ran him through. H. A. Weaver, as Dante, delivered the prologue, and then acted Friar Lawrence efficiently. Edwin Cleary somewhat over-acted Tybalt, but his performance displayed intelligence and an eye for picturesqueness. William Ranous made the best Apothecary we have ever seen. Peter was played in conventional style by Frederick Peters. Sidney Bowkett made his first appearance in New York as Balthazar, Romeo's servant. He made much of his small duties, his manner conveying the idea of fidelity and love for his unhappy master. Mrs. Jamison was the Nurse. The unction and quaintness that we have frequently seen engrafted upon the part was missing.

We have not space to speak in detail of the scenery and dresses. They are worthy to receive separate attention, and they will form the text of a future article in THE MIRROR. Suffice for the present to say that such a superb production of a Shakespearean play has never been seen in this city—and that is praise indeed. Without dwarfing the tragedy itself, the pictures of Veronese life and localities intoxicated the eye and delighted the mind. With such stellar genius as Margaret Mather and such magnificent *mise-en-scene* as Manager Hill has supplied, Romeo and Juliet is good for at least a hundred nights at the Union Union Square Theatre.

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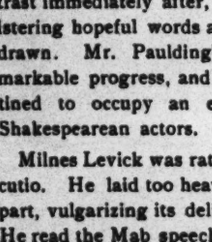

MARY ANDERSON'S reception was exceedingly cordial on her return to our stage at the Star Theatre, last Monday night, in As You Like It. The house was crowded, although people are not accustomed to pay opera prices for Skakespearean productions. There were representatives of art, politics and fashion assembled in the boxes and in the parquet, and a disposition to show "Our Mary" that she is welcome home after her two years' absence abroad was manifested at every possible opportunity. When, as Rosalind, she first came upon the scene, the enthusiasm was intense for a few moments. Applause swept the house like a whirlwind, and a low murmur of greeting swelled into loud and prolonged cheers. Miss Anderson bowed and smiled deprecatingly, as if she could not quite understand the reason for this demonstration; and when the tumult ceased the tones of her rich, musical voice rang out without the slightest sign of nervousness. Indeed, repose and a self-command that nothing can shake are among her characteristics. The fervor of the audience did not abate with Miss Anderson's appearance: It continued throughout the evening, and whenever a suitable opportunity arose for the bestowal of approval it was largely grasped. Thus, after every act she was called not once, but twice and thrice, before the curtain. The end of the performance called forth an outburst of enthusiasm similar in volume to that attending the star's first entrance. But the applause was more in token of spontaneous good will than reward earned by a fine personation. It is but fair to say that the Rosalind of Miss Anderson was disappointing. The choice of such a part indicated poor judgment, for it is not of the order to which the favorite actress' statuesque beauty, noble action and declamatory delivery are adapted. It was an awkward piece of acting—a tragedy queen ineffectually endeavoring to suppress her natural grandeur beneath an ill-fitting assumption of romp and jest. Rosalind is light as air. She is not necessarily ideal in expression, although she be so in temperament. The poetry of her character lies deep beneath a merry, mischievous and coquettish exterior. She is a bright ray of sunshine dancing among the glades and umbrageous arches of the forest of Arden. Miss Anderson made her a lackadaisical young woman, whose gaiety was insincere and whose donning of male attire was attended with no vestige of the mad fancy and love-born daring which we are wont to associate with Ganymede. She was not Rosalind in spirit—she was Juliet masquerading in doublet and hose. Perhaps the lack of delicacy in Miss Anderson's representation of this dainty Shakespearean heroine is partly due to the brief experience she has had in the role. Practice will no doubt remove some of the crudities that now obtrude themselves, but we we fear Rosalind will never become a worthy achievement under her treatment. It is an exhibition of wasted force. Comedy is not Miss Anderson's *forte* and never will be. She is essentially a tragedienne, an actress of the largest calibre, capable of expressing the loftiest passions, and consequently too cumbrous to delineate humor nature in its lighter moods. The best point in her entire performance was the delivery of the lines in the first act—

> Treason is not inherited, my lord;
> Or if we did derive it from our friends,
> What's that to me? My father was no traitor.

Here there was an opportunity for the declamative power in which Miss Anderson excels, and her fiery utterance gave a momentary thrill to the spectators. In the scene with Orlando following the wrestling bout she displayed considerable naturalness in illustrating the birth of love for him. But in the sylvan scenes she was lustreless. Her wooing of Orlando was not tinged with the laughing archness and captivating grace of Neilson, Davenport and Modjeska. Her humor was misplaced—her manner was that of a superb animated Greek statue. The best feature was her appearance. In the picturesque leather jerkin and leggings of a young cavalier, her finely poised head surmounted by a becoming cap, a forester's axe thrust into her girdle, and a boar's spear in her hand, she was seen to much advantage. She had the stride of a manly swain and the figure of a comely youth. A long silken cloak, caught at the waist over one hip, hung from her shoulder, and as she moved fell in graceful drapery about her lithe and sinuous form. If looks alone were required for Rosalind, Miss Anderson would be the perfect embodiment of that fair masquerader. After the play the actress was summoned before the curtain with cheers, and she thereupon recited, in a rather dramatic style, the epilogue to the play.

The comedy was acted admirably as far as two or three of the principal members of the supporting company were concerned. A finer Orlando than that of J. Forbes-Robertson we have never had the good fortune to see. He is not an Adonis (although he slightly resembles Mr. Dixey), but his features are clean-cut, expressive and indicative to the observant physiognomist of a thoughtful nature. Brainy, supple of limb, gifted with power of natural dramatic expression, he is indeed a man splendidly equipped for such a role. His reading of the lines was unerringly correct. Generally the wrestling scene is ridiculously lacking in an appearance of reality. Mr. Forbes-Robertson, however, gave it so much picturesqueness and realism that there was a good deal of applause at the close. Mr. Macklin played Jaques in a fashion that accorded with traditional ideas. He delivered "The Seven Ages of Man" with fine enunciation and agreeable elocutionary effect. The Exiled Duke was competently acted by Henry Vernon; Touchstone had a conventional representative in J. S. Taylor. Sidney Hayes was excellent as Duke Frederick. Adam was poorly played by Kenneth Black. Lydia Thompson's daughter, Zeffie Tilbury, made her debut in this country as Celia. She has a voice that is bad in quality, but she acted the part so intelligently that this defect was largely overcome. Mrs. Billington's Audrey and Eloise Willis' Phœbe were satisfactory in every respect.

The play was mounted passably. The first set—the ducal palace—was new. It would have had an imposing effect had not some banks of palpably artificial red flowers with paris-green leaves distracted the eye from the painted merits of the scene. The finest pictures were those made for the revival of As You Like It at this theatre by the Wallack stock company a few years ago. The costuming was good in respect to the quality of the various dresses, but no uniformity was visible in style or period. There was an evident disposition to provide for all tastes. The music was given by a chorus of huntsmen, who sang very badly. One of these gentlemen, with a falsetto voice of extraordinary quality and range, succeeded in pretty effectually suppressing and subjugating his associates by warbling louder and higher than any of them. Pygmalion and Galatea and Clarice; or, Comedy and Tragedy, will be the next bill of the Anderson engagement. As You Like It is to be kept on, however, until it ceases to prove a draw. The Hunchback, Romeo and Juliet, The Lady of Lyons and Ingomar are to follow in rapid rotation.

* * *

At the People's Theatre, on Monday night, Effie Ellsler appeared as a star. The creator of the well-known Hazel Kirke was greeted by quite a large audience, among which was more than the usual sprinkling of newspaper men for a first night at the People's. Miss Ellsler appeared in Woman Against Woman, a rather strong domestic drama from the pen of Frank Harvey, and which received its American baptism in Chicago last season, when Marie Prescott appeared as the heroine, supported by Messrs. Maubury and Overton and their company. The play was very well received by the Chicago press and public. Early in this season it was rather suddenly seized upon by Miss Ellsler, who had been expected to star in The Old Kentucky Home, in which she had met with favor during a Spring tour.

The plot of Woman Against Woman is the old story of a depraved woman bent upon destroying the domestic peace of a good wife and her husband. The scene opens in the village of Willowdale, where John Tressider is about to lead Bessie Barton to the altar. The villagers have a dance, and follow the bridal couple to the church. As the party disappear, Rachel Westwood, an old flame of John's, appears upon the scene. Rachel has come up from London to see John and try to light anew the flame that once burned within him. She has led a fast life in London, and it galls her to find that a pure and simple village girl has been led to the altar by John Tressider, the mechanic. She hints to John that his bride is not as pure as she might be, and sets suspicion rankling in his breast. Bessie Barton, the bride, is shocked at the bold ways of Rachel, and avoids her. Rachel vows vengeance, and flippantly takes her departure. The next act opens in London, where John and Bessie are living in domestic quietness, and where a baby has been born to them. Here she is visited by her younger sister, Miriam, who is married to Sir Henry Chesterton. Miriam despises her sister in her lowly surroundings, but a secret between the two keeps up a connection. Rachel Westwood visits the humble home, and during the temporary absence of Bessie tells John that his wife had fallen before their marriage and had become a mother, and that her rich sister was supporting the child. The distracted husband impeaches his wife with this, but she denies it and is dumb to any explanation. The husband takes to drink, and the once happy home becomes the abode of squalor and misery. Rachel turns up to gloat upon the scene. The distressed wife shudders at the sight of her, and leaves the room to attend her sick child. The child dies while Rachel, Tressider and their companions are holding a revelry in the squalid rooms. The agonized wife then makes a confession. Rachel had enticed Bessie and Miriam to London on the plea of looking for work, and there led Miriam to ruin. When Miriam wedded Sir Henry, Bessie promised to keep her secret. On learning the truth, John Tressider, in remorse, leaves for Australia. The wife, now an invalid, returns to her village home, where she is tenderly nursed. Later, John returns from Australia, bearded and well-dressed, and after an affecting interview is forgiven.

As the wronged and suffering wife, Miss Ellsler appealed to the sympathies of a very responsive audience. As the gentle, loving housewife, in the earlier scenes, she presented a pretty picture. The strength she displayed in the strongly emotional scene in the fourth act—when she divulges the secret and exposes Rachel—was a surprise to her friends in its power. Miss Ellsler was frequently recalled during the evening. She has evidently secured a hold upon metropolitan audiences. Frank Weston gave a fine performance of John Tressider, and shared the honors with Miss Ellsler. Love battling with suspicion was finely portrayed, and his recalls were well-earned. Mason Mitchell played Sir Henry with quiet dignity. Mattie Earle was excellent as Rachel Westwood, the designing woman. It is a repulsive part, but Miss Earle handled it with discretion, and made it a prominent, if forbidding, picture. Marjorie Bonner had a colorless part in Lady Chesterton; but she was graceful in movement, handsome, and wore some elegant costumes. Charles Foster played Phil Tressider, a dissipated "remnant," father of John, and made the house howl with his comicalities—directed principally to a yearning for drink. The Bowery audience recognized an old favorite and gave him a rousing welcome. That excellent actress, Mrs. E. L. Davenport, played Mrs. Barton, mother of the girls. It is a conventional part, but Mrs. Davenport lent it a color that gave a charm to the scenes in which she appeared. Florence Fields, as a village beauty, had little to do; but in the last act, in her scene with the invalid wife, she displayed a grace and animation that won her a round of applause.

Next week, Oliver Doud Byron in his new play, The Inside Track.

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A large audience gathered to witness Anselma at the Grand Opera House on Monday evening. Madame Janish was awarded a good deal of applause, her efforts meeting with emphatic approbation. The play absorbed attention and was watched with unflagging interest throughout. The company supporting Mme. Janish rendered the same efficient support that we noted at the beginning of her recent Madison Square Theatre engagement in this piece. Annie Pixley will appear next Monday for the first time since her return from Europe. She has added some new songs to Mliss and otherwise infused new life into that popular production.

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May Blossom was given at Niblo's before a good house on Monday evening. The cast was virtually the same as that of last season. Miss Cayvan imbued the character of the heroine with the charm of her attractive personality and played the more exciting emotional passages with skill and intensity. Benjamin Maginley applied Tom Blossom with his beaming large-heartedness, and W. H. Compton as the old village preacher was excellent in his amusing simplicity and admirable in his native truth. May Blossom is to be followed on Monday next by Lester Wallack in Rosedale.

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Evangeline at the Fourteenth Street Theatre seems to have revived its old-time success and at the same time brought a streak of prosperity to Mr. Campbell's hitherto unfortunate establishment. The dialogue of this American extravaganza is about as imbecile as that tacked on to a British burlesque—a style of entertainment that is synonymous with silliness and stupidity. The main point of difference is that Evangeline's lines have a local application. However, there are plenty of people who extract amusement from Cheever Goodwin's libretto, while the music of the piece is unquestionably melodious and catchy. The most venerable of the hits and gags have been excised and a number of seasonable quips introduced in their places. Some new songs have been secured, so that, to the persons who were familiar with the old Evangeline, the present production displays some points of novelty. The *mise-en-scene* is attractive. All the costumes are fresh, and showy and the scenery and minor accessories give support to the statement that the management has gone to some expense in putting the affair on again. There is an Amazon march, participated in by a number of shapely women clad in glittering beaded Jerseys and parti-colored tights. There is a song-and-dance by a half-dozen acrobatic dancers dressed as border ruffians. The chorus-girls are young and pretty, and they are by no means the least conspicuous features of the entertainment in the estimation of the class of spectators who make it a point to sit in the rows near the stage. The company taking part in the performance is as good as any that has been seen in Evangeline. It is headed by John A. Mackay, as Le Blanc, and Fay Templeton, as Gabriel. Mr. Mackay is drily humorous. He impresses the part of the notary with his own whimsical individuality, and the result is a very laughable performance. Miss Templeton is altogether too good an artiste to waste her time upon work in which tights and serio-comic songs are the principal materials. Miss Templeton is arch and winsome. She wears a number of costumes that display her physical charms quite conspicuously and she sings in a style superior to the class of vocal composition which is assigned to her. A topical song, "I Don't—Do You?" owing to a taking refrain and Miss Templeton's manner of delivery, has scored a hit. Irene Verona as Evangeline fairly shares whatever honors such a piece as this permits the artists in it to achieve. She is pretty, refined and *piquante*, and her singing is good enough to warrant her holding a responsible place in one of our comic opera companies. Her acting is dainty and refreshing. The Lone Fisherman is made pantomimically amusing by James H. Mallitt. The elephantine Mr. Fortescue bears down heavily upon his old part of Catherine. Fred. Frear's Ben Butler make-up is not so good as that of George S. Knight as Captain Dietrich in the early days of this burlesque. A number of those oppressive young women, who, although of the chorus, are allowed the distinction of being separated from it and named on the bills, stand about doing nothing save ogle young and old men just behind the musicians' railing—an occupation for which all of them are eminently qualified. The airs of these pushing persons are insufferable.

Evangeline will have an extended run at the Fourteenth Street—there appears to be little doubt of that. The affairs of the theatre, by-the-way, have been thoroughly systematized by Mr. Tillotson, who is a skillful organizer.

The result is likely to be beneficial to Manager Campbell.

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The Magistrate at Daly's Theatre is a decided success. The first-night performance attracted a fine, fashionable audience, and since then the receipts have been steadily large—on Saturday night last people were turned away unable to find seats or standing-room. The piece is a farcical comedy, but it is written in Mr. A.W. Pinero's smartest style, and there is something more like wit in the dialogue than our audiences are accustomed to in this order of composition. The plot is very ingenious, and its developments are exceedingly clever. Each of the three acts is played to the accompaniment of an almost uninterrupted laugh. The piece is capitally acted by the company, and of course beautifully placed on the stage by the manager.

The Magistrate varies somewhat from most farces, in that it is refined and free from vulgarly suggestive complications. The story chiefly concerns Mr. Æneas Posket, a London police justice, and his wife Agatha, a lady who has entered the matrimonial state for the second time with a memento of her former union in the shape of a lively grown-up son. Mme. Posket has understated her age by five years to her husband, thereby requiring a similar subtraction from the age of her nineteen-year-old hopeful, Cis Farringdon. She learns that an old friend—who stood sponsor to Cis—Colonel Lukyn of Bengal, is in town and expected to dine with Posket the next night. Fearing her secret will be exposed inadvertently by the Colonel unless she puts him on his guard, the lady takes her sister and goes clandestinely to the Colonel's lodgings at the Hotel des Princes. Here, too, Posket and his wild stepson have come for an innocent little spree. Husband and wife are in rooms that adjoin. Some extremely amusing episodes of a broadly farcical character ensue wherein the Colonel, Mrs. Posket, her sister Charlotte, and the adorer of the latter, Captain Vale, participate. The party remain after the hour prescribed by law for closing public houses. The police make a descent upon the hotel and capture everybody save the magistrate and his stepson, who escape without having observed or been observed by the rest. The following scene takes place in the Justice's office the morning after. Colonel Lukyn has an interview, wherein he asks clemency for the prisoners below. They are, of course, unknown to Mr. Posket, who assumes his severest judicial manner toward his old military friend. The result is that when he mounts the bench to administer the law, his wife and her sister, with the Colonel and Captain Vale, are brought before him charged with obstructing the police in the performance of their duties. Mr. Posket is naturally intensely excited. In the midst of his confusion he imposes a sentence of seven days' imprisonment upon his better-half and her companions. Mr. Bullamy, a fellow-Justice, gets the whole party out of trouble, and satisfactory explanations ensue in the closing act.

The Magistrate is very brightly played. Mr. Posket finds a quaintly humorous exponent in James Lewis. John Drew has made one of his greatest successes as Colonel Lukyn. The military swell, Captain Vale, is made amusing by Otis Skinner. Hamilton Bell, an English importation, acts Cis Farringdon, the knowing young gentleman, capitally. He is a welcome addition to the company. Messrs. Fisher, Bond and Gilbert play small parts irreproachably. Miss Rehan is thoroughly American in every word she utters and every movement she makes. She does not, therefore, seem like an English wife as Mrs. Posket, but the delicately humorous qualities of the character were well accentuated, and her acting nightly gains applause. Virginia Dreher is charming as Charlotte. Misses Kingdon and Irwin are assigned to parts of light requirements. The piece will undoubtedly rival the runs of Love on Crutches and A Night Off.

* * *

Old Lavender is a steadily successful bill at the Park Theatre, where large audiences are nightly in attendance. Mr. Harrigan in the title rôle has made one of the most pronounced successes of his career. Mr. Braham's musical contributions to the entertainment are also enjoyed. Old Lavender has doubtless a good while yet to run. Mr. Harrigan's pen, however, is busy preparing something to succeed it.

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Sealed Instructions has repeated its success of last season at the Madison Square Theatre. Mrs. Ver Planck's drama becomes even more admirable on renewed acquaintance than it was at first blush. The performance given by Mr. Palmer's company is almost perfect in point of finish. Saints and Sinners is to be brought out when the popularity of Sealed Instructions wanes. Mr. Jones, the author of the former play, expresses great delight with the *personnel* of the Madison Square organization, and he believes that a capital performance of his piece is assured.

* * *

A Moral Crime was transferred to the stage of the Third Avenue Theatre on Monday night after a run of five weeks at the Union Square. There was a good house and the powerful drama was received in an appreciative manner. The well-known points were applauded and the curtain was raised several times on the tableau at the end of the act which takes place in the lonely chateau. The fine acting of Miss Prescott as Madame Courtnay and of Mr. Haworth as the Count was heartily enjoyed, while the rest of the cast rendered efficient support. Mr. Hill has arranged for the stay of A Moral Crime at this theatre to last a fortnight. Then another of his productions, For a Brother's Life, will be brought out.

* * *

Captain, of the Queen's Own, Ella Wesner's adaptation of Niniche, remains this week on the boards of Tony Pastor's Theatre. The performance seems to have made a favorable impression. Next week Tony Pastor returns and resumes active control of his house. He has had a tour of great prosperity and the dedication of his Bijou stage again to the merry uses of variety and specialty entertainments will be hailed with pleasure.

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The "bewildering spectacular burlesque nightmare," as the management of the Bijou are pleased to describe Adonis, is running along to excellent receipts. Dixey is now looked upon as a permanent fixture at this place. He is an institution to be regularly patronized, like the L railways or the Eden Musee.

* * *

Kellar is liberally patronized at the Comedy Theatre. He has added to his bill, as an extra divertisment, Harry Pepper, who sings several popular ballads. The Tissots also find favor.

The Musical Mirror.

Niniche is, properly speaking, a musical comedy, and by no means a comic opera. The musical themes are of the flimsiest, and of concerted pieces there are none. Therefore we must judge Mme. Judic, in reference to her appearance as Niniche, last Friday night, more as a comedienne and character singer than as a prima donna. Very much to her advantage be it said, for as an actress she is incomparable—"none save herself can be her paragon"—while as a prima donna, a lack of that most essential requisite, voice, must impair her claims to be ranked among the *assolute*. As Niniche Mme. Judic sings the lively ditties with which the part sparkles with a grace and facility all her own, and manages to skip over the risky points in the dialogue as a Highland lassie hops over her native bogs, touching the firm tussocks lightly, and never soiling her skirts with the mud she skims over. Her world famous song, "Ne Me Chatouille Pas" ("Don't Tickle Me"), in the hands of an ordinary artist, would be simply vulgar and coarse; in those of Judic it is "cunnin'." The same remark applies to her "Bri-bri" song in the first act, and generally to her work throughout the play. In short, Mme. Judic's acting and singing stands out as an example to all boisterous and point-forcing soubrettes from Montreal to New Orleans. M. Mezieres, as Count Corniski, gave another of those finished personations of senile character which have made him famous on both sides of the great Atlantic ferry; and M. Cooper, as Gregoire, the bather, made such an impression that he was recalled more than once after his scenes, as was also our old and valued friend, Mme. De Lorme, who played La Neuve Lilley with the zest and sparkle of her own champagne. The support was evenly good all through.

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At the Casino Mr. Perugini has pleased very much as the Marquis D'Aubigne in Nanon. His pure tenor and good school of singing put him in the very first place as a vocalist, and his acting is graceful and natural—rare among tenors. The rest of the cast has been so often written about in our columns that further mention, whether in praise or blame, would be supererogation. The stage pictures, chorus and orchestra were, as always, perfect.

* * *

At the Thalia Theatre Nanon is given in German with all that attention to detail and thorough impersonation usual on the German stage. There is the work of Zell and Genee simple—no interpolating, no localizations. We are not informed about Henry Ward Beecher and Robert Ingersoll in the reign of Louis IV. of France, but we are shown the work as the authors made it—*sans incrustations*. Mme. Raber looks magnificent as Ninon de l'Enclos, and sings with a full round voice and excellent method. At the same time, her acting is full of grace and comedy. Miss Meffert is a very pretty, lively Nanon, with little voice and not much art as singer; but her innocent face and bright manner leave little to be desired, as the part is only that of a soubrette, the prima donna being Ninon de l'Enclos. Mr. Schutz, the tenor, sings and acts admirably as D'Aubigne, but scarcely looks the all-conquering "masher" of the French Court; he is more the drummer Grignan than the Marquis D'Aubigne. Mr. Lube was, as he always is, a model to all singing comedians. Nanon is an opera of one theme; and that theme, chancing to be very catching, the opera is catching as well. Were it not for Saint Anne and her song, Nanon would speedily be consigned to that limbo where lie bones of so many deceased operas and other works of dramatic art. The band of the Thalia Theatre, although not quite so perfect in tone as that of the Casino, is still admirable, and the chorus, though not beautiful, is firm and good.

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Harry Pepper, the tenor, made a very decided hit in his singing at the Comedy Theatre on Monday night, and has kept up the ball bravely through the week. It is no light task to come out and amuse an audience whose sense has been dumbfounded by Kellar's wizardry, but Mr. Pepper did the trick as deftly as Kellar did his. In "Dreaming," by Welling, "Just as Well," by Marziallo, "The Village Blacksmith," by Weiss and Longfellow, and though last not least, "The Death of Nelson," by Braham (not Dave), loud and hearty encores approved the gratification of the public, and also showed that the taste for the simple narrative ballads that delighted our parents is not dead yet, notwithstanding "The Music of the Future."

* * *

Madame Caroline Zeiss, the prima donna contralto who created such a favorable, indeed we may say profound, impression by her classical and artistic singing some three years ago, and who has since been in Europe, has returned. If the American Opera company really intends to give Glück's Orfeo, Madame Zeiss is just the artist for the title role—a well educated singer of the best school, with a rich and flexible contralto voice, and well used to the French school of vocal and dramatic art. What can be wanted more?

* * *

On our rambles lately in the West, we came upon two singers who are deserving of more than a provincial career—Miss Carrie Godfrey, a mezzo-soprano of exceptional vocal powers, very handsome figure and classical face, who is also a good actress, and Mr. Branson, a tenor with a good clear chest voice, capital method, manly person and decided stage talent. Both artists are with the Thompson Opera company.

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Lillian Russell was doing admirably in Buffalo when our wandering steps led us to that town. Her sweet singing, Solomon's lively music and the new book have made Polly a great hit. The next production will be The Willow Pattern-Plate. Text by Fred Lyster, music by Edward Solomon.

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At Koster and Bial's the burlesque on Nanon rivals its original in attractive power. The concerts given every evening are well attended, well selected and well performed. The music is good. The beer is sound and the cigars are odorous—a very pleasant lounge is Koster and Bial's.

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To expatiate upon the Fifth Avenue Mikado was bringing coals to Newcastle. It is the genuine article and is so judged by the people. "None save itself can be its paragon." Others may approach it, as Humphrey's Parisian Diamonds approach the real mine stones of Golconda, but no nearer. One is crystallized carbon—the other, paste.

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A very clever and useful invention is the "Mute Bar" attachment for the piano of G. Pattison. Many a fond parent's nerves will be spared torture through this merciful invention.

The Giddy Gusher.

There are people who seem to be made by God and others by machinery, and no matter how perfect and beautiful the article is, the machine-made man or woman is to be picked out the world over.

I heard an old fellow, on Mary Anderson's first-night, say, "That girl was never in love for a minute."

I am not so sure about that; but one thing is certain, she has not the faculty of portraying the tender passion. For an instant, as she bends her eyes upon her Orlando, there comes a tender mist across their brilliancy; but it sweeps away, and she continues to gaze at the forlorn young man as if he were a book peddlar. The next act, for all the intimation given by her countenance, will be to call the dog or fall into his arms.

* * *

I think the best thing Mary Anderson does is Evadne. It's a pumpy, stilted old play, and if a young woman ever did take a would-be seducer into a picture gallery and fling the statuary at him till she broke his head and his intentions, she would do it as Mary does.

Here her ringing declamation and broad sweeping style of stilts is at home. Mercy knows, it is not among the tender lines of Rosalind!

That she looks exceedingly lovely in her woodland costume none can deny; that the melody of her wondrous voice is sweet to hear all will acknowledge; but that she can identify herself with a character and become, from eight o'clock till eleven, anybody else but Mary Anderson, I never will admit under present conditions.

* * *

Her trip abroad has done a marked work; it has modulated her transports; it has added method to her madness. She manages her drapery better. But that time and change had made no difference in the woman was visible as she fronted the audience on her entrance Monday night.

I saw big, rugged Edwin Forrest receive an ovation like Mary Anderson's one time when, after a long illness, he made his appearance at Wallack's old theatre. He stood, as the storm of applause swept over the house, and bowed his stern face—thus for a moment—then, as he moved and the welcome broke forth with renewed strength, he raised his eyes, full of gratified feeling, and dashed big drops of tears from them without shame.

* * *

If Mary had come off that perch of conscious superiority for one moment Monday night—had taken her splendid welcome with two honest tears and an outstretched pair of hands, she would have gone to the hearts of her critics, who would have said: "She can't play this part for a cent, but she's so blamed nice we won't say so."

As it was, she took in the situation in a sort of shellfish fashion, and conveyed to me the impression that her corsets went up over her head.

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On Tuesday night, when Miss Mather made her first bid for metropolitan favor, her great reception was due to the methods I champion. She ran upon the scene, a well-formed, graceful woman with a bright, intelligent face, not gloriously handsome, not divinely tall. New York is always kind to strangers. A warm and hearty greeting met her. She paused in a tremor of emotion and surveyed the house.

The noble, sad face of Salvini, in leonine magnificence, looked over the ledge of the worst box theatrical architecture ever constructed.

The blonde locks of Fanny Davenport, crowned with a tiny black bonnet, rose in one seat. The crisp, boyish curls of Anna Dickinson's, under one of her favorite red toques, filled another. An Alpine crimson velvet hat with every ornament known to the Cantons of Switzerland rose over the dark hair of Helen Bancroft. The big, beautiful eyes of Olga Brandon shone like midnight stars under a poke of the latest fashion. The rare and radiant golden fleece of Agnes Elliott made sunshine in one shady place, while the dove-like eyes of Agnes Robertson beamed mildly in another.

The mane of William, surnamed Winter, more like a whirlwind than usual, waved above a necktie that must have been Shakespearean, since it was like nothing else.

The snow-topped crest of Charles Gayler pierced the air high up like the Matterhorn, on the left.

The smooth, shingled topknots of the most ferocious critics, and the tousled locks of the milder members of the gang, hung out all along the aisles.

* * *

Margaret Mather faced the party and realized how much was at stake. She saw one beaming countenance about ten seats away.

It belonged to a tall gentleman of semi-blonde complexion, so mild of expression, so benevolent of eye, so correct as to bearing, so beautifully laid out as to whiskers, with such an atmosphere of rectitude exuding from a toilette of scrupulous elegance, that some way the Concord School of Summer Philosophy and the presiding divine of a prominent Boston Theological Rink is suggested to the stranger.

Margaret Mather sees him, and she thinks what a barrel of money he has emptied on the stage around her, and how terrible a disappointment any failure on her part would be to that gentle-faced man—her manager—J. M. Hill. That young woman began to tremble with so onerous a task before her.

She realized, as all clever people do, every fault in her possession—not every merit at her command. The flowers in her hands, pressed against her white dress, vibrated with anxious perturbation, and old New York's warm heart went out to the trembling debutante—longer and louder and more of it. Con the applause. It gained on Mary Anderson's reception. It was neck and neck. Mather raised her eyes; they were full of happy, hopeful light, and on her lips was a pleading, deprecatory smile, that acted like spur and whip on the flagging pace of the reception. Away ahead of the Anderson ovation went the Mather welcome. One length—two—three. By George! She went under the wire winner by half a heat!

* * *

And I was heartily glad of it, for a bigger price in money, time, care and anxiety no man ever paid for a theatrical triumph than Mr. Hill. If he could build a petticoat for his Juliet for ten dollars a yard as well as for sixty-three dollars, he gave the bigger sum the benefit of the doubt. If he could make a scene fine to the eye with Dutch metal at fifty dollars, or with gold-leaf for one hundred dollars, be sure the century got the pull. Everything that liberality and money can do for Romeo and Juliet Mr. Hill has done.

A friend of mine undertook to tell me how easy it was for anybody to do the sort of thing Captain Thompson does. Well, I'm not an archæological sharp. I can't see a flame in a diamond. No one has as yet got together such a combination of marvellous costumes, such picturesque groupings, such treasures and pleasures of color as Alfred Thompson has effected in The Comedy of Errors and Romeo and Juliet, and I pull off my Fall hat and make my best bow to him.

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We were not in such a state of social splendor at Mather's on Tuesday night as at Anderson's on Monday night. The weather was somewhat to blame for that; but once the curtain went up, and the general joy [illegible] old Union Square presented a spl[illegible] alloyed pleasure, such as the Star [illegible] at any time during the evening on [illegible]

Fanny Davenport, in a stunning [illegible] white; a lot of society ladies in full dress, [illegible] arms and busts *au naturel*; the fine [illegible] of pretty Mrs. Andrew Dam, the [illegible] polish on Captain Conner's dear head, the silvery sheen of Daniel Bixby's, and a lot of other nice, showy things, made a great exhibition at the Anderson first-night.

The mist and drizzle of the Mather date crept into the lobby on people's faces and in their toilettes; but the splendor of the performance had a reflex power. Folks began to light up. A photo of the audience after the curtain went up would have done for anything festive. Every woman looked as if she was just married, and every man looked as if he was just divorced. We were picnicky to a degree—the lime-light of delight, the rays of that big calcium success, the steady glow of that old reliable means of illumination—satisfaction—lighted us up till we shone and shone again.

* * *

Margaret Mather should be a happy little woman as she reads this morning's papers and thinks of last night's triumph. The two events of the week confirm me in my opinion that the people made by God and those made by machinery are vastly different.

That nothing "smoothes" like emotion, and that a heart may make a woman very uncomfortable on occasions; but on others it brings her unstinted happiness and affords a great deal to others.

* * *

I walked up town the other day in the wake of my friend Dixey. He was softly whistling "It's English, You Know," and there was a shade of dissatisfaction on his handsome face that indicated he was thinking of the song my dear Henry Abbey has, in his good nature, brought over from merry England.

That's a lively old Adam 'round at the Star. He looks like a boy bringing home one of Myers' wigs and in a careless moment trying it on. I thought of John Gilbert in that part, and involuntarily whistled with Dixey.

That's an extraordinary Jacques in that, too. There flitted across my memory that part filled (filled is the word) by E. L. Davenport and Milnes Levick. I did whistle.

That's a fine old turnip-top who does Audrey at the Star. I thought of Kate Castleton and, the "gods give us joy," I did help Dixey!

The star's Orlando don't make me whistle so furiously as I think of Coghlan, but as the far-off sweet memory of Walter Montgomery (who died too soon, perhaps) comes back, I do whistle. And shall it be said that in this retrospective fit I stop my whistle as I come to my Yankee Rosalind. Do I not remember that loveliest of actresses, Adelaide Neilson; that most picturesque of actresses, Modjeska; and for healthy, hearty, love-making, wasn't Davenport a daisy! Well, I should whistle! So I did, and Dixey turned 'round to see who was helping him, and thought he'd struck an echo as he saw only the serene and intellectual features of your

GIDDY GUSHER.

Professional Doings.

—Manager C. A. Watkins, of Ada Gray's company, was brutally assaulted by a rowdy deputy-sheriff in Griffin, Ga., last Thursday night. Mr. Watkins had refused the rough and his friends free admission to the theatre, when he was struck two terrible blows in the face with the butt end of a pistol. Two of his front teeth were shattered.

—Daniel Frohman writes to a friend in this city that Modjeska was inconsolable over the loss of the Siberian bloodhound which committed suicide on the railroad train near Easton, Pa., and that through its death he was compelled to purchase another dog at Chicago for $175. The owner of the dog that was killed has offered $100 for its skin.

—Rose Coghlan has secured from Will C. Cowper a play containing a part which the actress believes she can make the creation of her life. So enthusiastic is she over it in fact that she will put the play in rehearsal to-morrow, and at present her manager is negotiating for an uptown theatre so that the play can be given a metropolitan production.

—George C Brotherton did a clever bit of newspaper advertising last Saturday morning. He bought 20,000 copies of the New York *Herald* of that date and had them sent by express to Philadelphia. Then he had printed on the last page an advertisement of Louise Balfe in the play of Dagmar, which attraction appears at the Temple Theatre this week.

—Howard Paul has been written to by several London managers to look around for any novelties that may suit the other side of the Atlantic next Summer when the great American exhibition will be in progress. A series of cheap trips by ocean steamers from New York to Liverpool are also being arranged, of which we shall hear more later on. H. C. Jarrett went to England in the *Germanic* to make inquiries about the latter scheme, in which he hopes to take part.

—Last week Frank L. Bixby had a little experience with an erratic person named Stoffel, who runs an opera house at Sandusky, O. On arrival in town, Mr. Bixby found that an unusual number of passes had been distributed by Stoffel. In the evening the passes were presented in unlimited numbers, and when a party of eleven reached the door the courtesies ceased. This enraged Stoffel, who said he would get even. Shortly after eight o'clock he presented a bill charging five dollars for use of theatre for rehearsal and one dollar for a pear that Bixby had eaten in his office. Manager Bixby paid the bill and holds receipt. Stoffel then began insulting a Mr. Frohman, one of the company, and afterward attempted to [illegible] Manager Bixby, who then thrashed [illegible] dusky man.

PROVINCIAL.

BOSTON.

The School for Scandal was given for the first three performances of the week at the Boston Museum, by the home co., in conjunction with the veteran John Gilbert. It is scarcely necessary to say that the play had a splendid presentation, quite ideal indeed. The leading characters were the same as last season, including Mr. Gilbert as Sir Peter, Charles Barron as Charles Surface, Alfred Hudson as Sir Oliver, Annie Clarke as Lady Teazle, Mrs. Vincent as Mrs. Candour, and Kate Ryan as Lady Sneerwell. All these people gave their usual fine personations. J. B. Mason's Joseph Surface was conceived in a somewhat lackadaisical way, and was played consistently from that standpoint. Singular to say, W. F. Owen made his Crabtree more humorous than his recent impersonations would have led one to expect. William Seymour's Sir Benjamin Backbite was one of the very pleasant surprises of the evening, it was done with such confidence and unctuousness; and May Davenport did the thankless part of Maria carefully. Old Heads and Young Hearts was the bill for Wednesday and Thursday evenings, and it had fine representations. Wives as They Were and Maids as They Are was the bill for the rest of the week; and, as a study of the antique, it was worth the attention of the large houses that greeted it. I had never seen the play before, as much as I go to the theatre, and I confess to a liking for it, despite its brutality of sentiment now and then. Mr. Gilbert's Sir William was a strong characterization, and I am rather inclined to place Miss Davenport's Lady Priory next to it in point of truth to the era and fidelity to nature. Her one scene with Bronzely, in his country house, to which he has carried her, gave a glimpse of the very highest comedy. Her dress, her manner, her carriage, even her talk, betokened the last rather than the present century. Miss Clarke's Miss Dorrillon was wonderfully fine also, her several interviews with her father being simply perfect. The same adjective will describe Mr. Barron's Bronsely. J. B. Mason's Sir George was commendable in every respect.

Rosina Vokes and her London Comedy co. have been at the Globe Theatre during the week in The Parvenu and A Tinted Venus. Miss Vokes herself, while hardly so entertaining as she was several seasons ago in The Belles of the Kitchen, is nevertheless bright and pleasing, especially in the latter of the two plays, where she displays her wonderful agility combined with grace. She represents one phase of stage genius as certainly as Ellen Terry does another. In The Parvenu she is good; in A Tinted Venus, simply superb. In the former she shows with much success the gradations possible in a not over contracted range of comedy; in the latter, the possibilities of farce kept within commendable bounds. Her kicking in the latter piece has the Vokes trade-mark every time, and yet is modesty itself. She is the same bewitching creature who set Boston wild during her first tour of America. Leslie Chester's sweet manners and lady-like ways won all hearts at once, and her Gwendolen was beautiful in conception and realization. Brandon Thomas' Hon. Charles Tracey was frank and honest, and W. G. Elliott's Mr. Ledger was well done in the main; but true charity will award the rest of the co. silence, and a great deal of it.

May Blossom, with Georgia Cayvan, Benjamin Maginley, and much of the cast of last year, was repeated at the Park Theatre last week to large houses, showing that there is some chance for the home drama, though the moral of this particular one is not plain. It is a homely, natural play, with homely, natural, upright people, mostly, in it, and contains incident that is at all times pretty and at all times natural. It is played beautifully, and deserves its great success.

Shadows of a Great City, which was given here last year, was repeated last week at the Boston Theatre to houses that grew in size as the week progressed, till by Saturday night not a vacant seat could be found in the house. It is a strong melodrama, and now, as then, one of the principal successes of the presentation is seen in the Biddy of Annie Ward Tiffany. The entire cast, however, is creditable.

The Howard Athenæum Specialty and Comedy co. was the attraction during the week at the Howard.

The Excelsior Folly co. appeared during the week at the Bijou Theatre in The Field of the Cloth of Gold, a burlesque, in which Harry Brown appeared in an attempt to destroy a good comedy reputation. With a large stage and plenty of the glitter and paraphernalia that attached to the Lydia Thompson co. in that person's palmy days, I can imagine Mr. Brown shining in the role he essayed, but not otherwise. He deserves a better fate and a better play. We shall undoubtedly see him in both soon, though I am not informed as to his future movements, as it is understood here that this co. was reorganized, after its recent failure, simply to fill this week at the Bijou.

The Pavements of Paris was the attraction at the Windsor during the week. The house was crowded at nearly every performance. Manager Lothrop seems to have settled the question as to whether a theatre can be made to pay at the South End.

The World's Museum has made a success from its start, and its auspicious opening has been followed by crowds of people.

Resumé. "Some of the acting was better than the rest of it," is the neat way in which Ben Woolf speaks of the manner in which The Field of the Cloth of Gold was given.—Adolph Neuendorff will devote the profits of his coming season of Sunday evening concerts at Music Hall to sending one or more music students of Boston to Europe for a three years' course of study, the money to be handed over to a committee of six musicians, who will name the students and disburse the money. This looks like public spirit.—Judic's Boston engagement will begin at the Boston Theatre 26th.—A large force is busy constantly at the Globe Theatre preparing scenery, from the English models, for The Mikado, to be given at the Hollis Street Theatre, which it is hoped will be ready 26th.—Gustave Frohman, of the May Blossom co., was the guest, during the week, of Alfred A. Nickerson, who is well-known locally as so pronounced a lover of the drama.—The opera selected to follow Stradella at the Bijou is a translation of Les Dragons de Villars, by Maillart, under the title of The Hermit's Bell. Georgine von Januschowsky will appear in it.—The Hub Comedy co. has been organized by Costello and Claflin to produce F. H. Claflin's novelty of Mary and Her Son; or, Going Abroad, under the management of Frank N. Scott. I understand the piece is a sort of burlesque, though not intended to travesty Miss Anderson. I have heard two or three of the songs, which have been written by Mr. Scott, with music by C. D. Blake, and I think they are rather clever. The following verse is from one of them:

> If a business friend you've trusted
> With your cash, and he has "busted,"
> Or has with your lucre "dusted,"
> Do not storm.
> Don't discourse in terms ideal,
> But convince him life is real—
> Give him some idea of Sheol;
> Make it warm!

—Hilda Thomas made quite a hit last week with the song, "Hark, Don't You Hear Dem Bells a Ringing."

CLEVELAND.

The engagement of the Emma Abbott Opera co. at the Opera House last week was the most profitable that co. has ever played here, and the theatre did the largest business of the present season, the house being crowded each night. Miss Abbott has heretofore not been a great favorite here, but last week's run of business has given her a prestige which will insure her crowded houses in the future. Her success was due to the fact that she was supported by an exceptionally strong co. and had billed a change of opera for each night. It would take up too much space to refer to and comment on each performance. Miss Abbott and her support, including Laura Bellini, Jessie Oyler, Lizzie Annandale, William Broderick, Fred. Dixon and others did artistic work. The Mikado was produced 10th, for the first time by this co., and the second time in this city, and was the best production of that opera thus far seen here, although the co. was a little green in some parts of it. Miss Abbott as Yum Yum was admirable. The part gave her an opportunity to work in the famous Abbott kiss, which secured her several recalls, the audience not being satisfied until she had performed the osculatory operation with Ko-Ko at least three times. The stage dressings by Manager Hartz were beautiful. Next week, Around the World in Eighty Days.

At the Academy of Music a big business was done by George C. Boniface and co. in The Streets of New York, 5th, 6th and 7th. His interpretation of the part is clever, and his rollicking, careless manner made him at once a prime favorite in all parts of the house. The Bandit King, with James H. Wallick in the title role, had a big run the last three days of the week. There is nothing slow about the piece.

The Argonauts of '49 were booked at the People's Theatre for last week, but failed to materialize, and consequently no performance was given. Manager Hart thinks the co. has come to grief on the road. Next week, The Jolly Pathfinders.

Scraps: The new theatre is rapidly nearing completion. It will be known as the Cleveland Theatre with Drew, Sackett and O'Donnell proprietors, and Frank M. Drew, manager. Mr. Drew claims for his theatre a seating capacity of 2,200; with large additional standing-room. Stage is forty feet deep, with thirty feet opening; proscenium arch thirty-four feet; rigging-loft, fifty-three feet; width of stage sixty-six feet. The exits and ventilation are ample. Folding chairs, with plush back and seat, are being put in. The scenery and curtain are being done by Rapcke, formerly of the Opera House here. Stage will have latest improved paraphernalia. Prices will range from fifteen to seventy-five cents. The gallery will have a seating capacity of 800. The house opens 19th with Michael Strogoff.—Mlle. Theo Kries, of the Streets of New York, severed her connection with the co. here last week and has returned to New York.—Redfield Clarke, formerly with the Zozo co. is this season managing Streets of New York. "Red" is a hard worker and deserves his success.

PHILADELPHIA

An important event of the week was the first presentation of the authorized version of The Mikado at McCaull's Opera House. The audience was very large and fashionable, but not severely critical. The stage settings were simply beautiful, and the costumes rich and appropriate, thus presenting a picture of great beauty and one long to be remembered. In fact, one is tempted to ask, is such lavishness wise, or has it sufficient vitality to live until it earns an adequate return? However this may be, Colonel McCaull is entitled to the favor of the public for the excellent manner in which he has staged the piece. He has also gathered about him a good co., every member of which is well known and well regarded; but, unfortunately, they do not seem to be well placed in this opera. Bertha Ricci, who appeared as Yum-Yum, has always been a favorite of mine; but she is not a soubrette, and this part is entirely too light for her. Harry Macdonough made a very satisfactory Nanki-Poo, singing and acting with spirit and grace. Digby Bell has done many better things than his Ko-Ko, and shows a tendency to burlesque the part. Charles Plunkett is the best Poo-Bah I have seen, but is somewhat lacking in depth of voice. Charles W. Dungan has a voice of telling quality, and made Pish-Tush at home upon the stage, which few others have succeeded in doing. Jennie Prince and Nellie McCartee, as the sisters of Yum-Yum, were pretty and attractive, and the former was warmly encored. The Mikado of E. S. Grant was a very careful production, but was too ferocious, and lacked that subtle humor of which I think the part is full. Laura Joyce-Bell, as Katisha, was the most satisfactory of all, and left nothing to be desired either in singing or action. The more I see of this opera the more I am convinced that its humor is of a kind that finds its best expression in look and tone and not in action. Before closing my notes of Colonel McCaull's performance, let me suggest that while the costumes are decidedly Japanese, the faces of the people are not, and will stand considerable more make-up; and, finally, I venture the observation that the effect of the beautiful drop in the second act is marred by the two pieces of railing standing in front.

At the Walnut Street Theatre No Thoroughfare has been the attraction, with W. J. Florence as Jules Obenreiser. Mr. Florence will doubtless add much to his already fine reputation by his performance of this part. It is a fine piece of acting, full of local color and of mingled suavity and ferocity, both of which are artistically portrayed and always confined within their proper limits. His performance never for an instant fails to hold attention. His dialect is perfect, and I may say the same of his make-up. Altogether he is great in the part. Harry Holland as George Vendale rendered most efficient support, and acted with grace and dignity. He has a very pleasing voice and fine presence, and has won for himself a warm welcome in our city. Ed. Lamb was very satisfctaory as Joey Ladle, and furnished the audience much amusement, without once going beyond the bounds of legitimate comedy. The other members of the co. were not especially deserving of praise. The scenery were all new and remarkably fine, having been gotten up by Mr. Fleishman especially for this production. At the Wednesday matinee Dombey and Son was presented and received with much favor. No Thoroughfare remains another week.

The Carleton Opera co. at the Chestnut Street Theatre has presented Nanon to constantly increasing houses. This is altogether the most satisfactory performance seen here this season. The stage settings are very fine and the costumes deserve especial mention. It is rarely we see an opera co. so handsomely dressed. Everywhere we behold richness, neatness and exquisite harmony of color, and at the close of the second act the *mise en-scene* is an artistic triumph. The singing of Mr. Carleton needs no praise and certainly deserves no adverse criticism. Joseph S. Greensfelder as the Abbe and Charles H. Drew as the Marquis de Marsillac are entitled to especial mention, the latter not only for his singing, but for his excellent comedy business. Louise Paullin is a very charming Nanon, singing sweetly, looking prettily and acting with sprightliness. C. M. Leumane as Hector was well received and obtained several deserved encores for his rendering of the song, "It's Only a Question of Time." I am glad we shall hear and see Nanon for another week.

At the Chestnut Street Opera House Mme. Janish presented her new play, Anselma. French plays do not meet with as much favor here as in your city, and this has not been a notable exception to the rule. I understand the box-sheet has been satisfactory; but the popular enthusiasm has been lacking. This has probably been found wanting on account of the general dullness of theatrical business here, and the somewhat strained moral sentiment of our best society, rather than through any fault of the work itself; for I hold that it is a very strong play and in the hands of a very capable woman. Mme. Janish is undoubtedly a fine artiste, and in Anselma has better opportunities of proving this than in any character in which she as yet appeared. Her command of the language is very good, her knowledge of stage business is perfect, and she has a remarkable facility of expression of all the emotions. She was especially fine in the fourth act, where Anselma exhausts all her powers of entreaty and fascination to hinder her husband's departure, and to preserve his honor and her own. Mme. Janish lacks only one thing to be truly great, and that is magnetism. You arise when the curtain has fallen upon her performance and exclaim, What fine acting! But when she is present before you, you never forget that she is only acting. The bond of sympathy is never lightened. Henry Miller as the Count was very effective, but surely has not studied a fashionable Frenchman as his model. Max Freeman as Minister of Police was fully up to all its requirements, and W. J. Ferguson was excellent as Basil. Gabrielle Du Sauld was satisfactory as Stella the danseuse, and created much laughter when she inquired whether her skirts were not too long. There was certainly not much danger of her treading upon them. To sum up Anselma is a fine play, well rendered, and well worth seeing. This week we again welcome Lotta at this house.

The Temple Theatre produced the military drama, For a Brother's Life. It is a story of the Rebellion, the scene shifting from an old Virginia homestead to the camp of the Union Army. The motive is the divided allegiance of two brothers, one standing by the Union, the other going with his State. Of course they love the same maiden. The elder brother, John Clayton (Newton Gotthold), has the opportunity of risking his life to save that of his brother Walter (S. S. Block); he is successful in his endeavor, the war comes to an end, the brothers are reunited, and John wins the prize, Edna (Florence Elmore). The play is good of its kind; the camp scene, with its well equipped and well drilled soldiers, is a pleasing feature, and in dialogue or incident there is nothing to give offence to the adherents of either side of the conflict. Newton Gotthold, the elder brother, and Frank Richmond, as Black Dan, an outlaw, carried off the honors. This week, Louise Balfe in Dagmar.

At the Arch Street Theatre, A Tin Soldier has drawn the largest houses of the season. It is scarcely worth while to speak of its merits; it amuses the people, it makes money, it does not make any pretensions, and it is very innocent fun. So long life to it. I saw it in Boston last Spring, and do not think the changes in the cast have improved the performance. Alone in London, this week.

The New Central Theatre continues to receive a large share of patronage. The Knights of the Round Table co. showed there during the week. The best attractions were Lillian Markham, vocalist; Silvo, the equipoise artist; George H. Wood, comedian; and the very pretty act of Charles Diamond and Mary Milton, their costumes being especially commendable. I must not forget Keating and Sands, the old-time favorites, who are as funny as ever. This week a double specialty co.

Tony Pastor's Own co. has been drawing crowds to the National Theatre. The co. is quite strong. The Kernells could not appear, owing to their being under contract with another house to play later in the season; but their place was filled by the American Four, who are certainly very funny. P. C. Shortis gave a good musical act, Harry La Rose, an expert gymnastic performance, and the St. Felix Sisters presented their melange of songs, dances and pretty costumes. In mentioning the above as the special features, do not think that I intend to neglect Tony, for he will always remain the feature of his show. Nobody's Claim will follow.

At Forepaugh's Theatre Esmeralda has kept the business up in a very satisfactory manner. This week Daniel Bandmann.

The Arch Street Opera House has continued to delight its patrons all the week with the Mikado. The last nights are, however, announced, and Girofle-Girofla is underlined for 14th.

The Eleventh Street Opera House still continued, among many other features, the parody, Our Yacht Race, and Professor Parker's Dog Circus. A burlesque Mikado is among the announcements.

At the Academy of Music "the star course" was inaugurated for the season on Monday evening, 5th, by Archdeacon Farrar, the celebrated English divine, who delivered a lecture upon "Dante." This was followed in the same course by an operatic concert on the 8th by Mme. Ella De Carlo, assisted by a number of singers all new to our city. Upon this occasion the new organ was heard for the first time and gave great satisfaction. Miss H. Harris, manager of the star course, presents in her prospectus a strong list of attractions. Mr. Stoddard gave two of his popular illustrated lectures in this house during the week.

Louis J. Monico, late of the Excelsior Folly co., and now of H. B. Mahn's Opera co., begs me to mention that the item somewhere published stating that he was discharged from the former while in their debt for overdrawn salary, does him great wrong, and he assures me he left the co. of his own volition and minus two weeks' salary.

The topical verses in the Mikado's song as sung by Gus Kammerlee were written by Phil Rossiter, of this city, who is very clever at that sort of thing.

SAN FRANCISCO.

Oct. 6.

Dark Days, a dramatization from Hugh Conway's book, by F. H. Glenny, was introduced to America last night, at the California Theatre, through the following cast: Dr. Basil North, D. H. Harkins; Phillippa Ferrand, Ellie Wilton; Herbert Grant, C. B. Bishop; Sir Mervyn Ferrand, Joseph Holland; Evans, J. J. Wallace; William Short, C. G. Greene; Hon. H. Loftus, C. Joseph Bishop; Mr. Hayes, Frank Wright; Mr. Cain, C. G. Ray; Sebastian, H. Z. Bosworth; Gomez, T. McCarthy; Lord Chief Justice, E. N. Thayer; Clerk of the Court, J. J. Enright; Crier of the Court, G. H. Lesher; Doctor of the Prison, H. S. Harris; Fanny North, Mabel Bert; Inez, Trella Foltz; Mrs. Wilson, Helen Rand. As this will antedate the English production in New York some few weeks, it may not come amiss to briefly state the synopsis by acts: Act I. is entire in situation, and passes in a lodging-house near Regent's Park. Act II. is in tableaux 1 and 2, the first action passing in a chamber in Basil North's house at Roding, Kent; the next one the high-road to Roding station and the murder in the snow. There are three tableaux in Act III.; first, the Grand Square, Seville, on fete day; second, a hallway in the hotel at Seville; third, the North private parlors. In Act IV. there are also three, viz., first, the Court House at Tewnham; second, the Crown and Mitre Hotel; third, the condemned cell. For a first performance it went excellently well. Ellie Wilton's reappearance called forth her friends in large numbers, and they extended the lady a most hearty reception, accompanied by a large number of exquisite floral pieces. The quick transfer of action throughout the performance by use of special drops is an innovation of Mr. Rankin's. It was greatly appreciated. That of the third act was made particularly so by the excellent scenery of Mazzanovich. Miss Wilton's creation of Phillippa adds probably the strongest feature of her repertoire. The Evans of J. J. Wallace is a noble addition to the good work he has already done, his scene in the prisoner's box showing his quick conception and masterly grip upon the terrible realism exacted of him who plays this part. Mr. Harkins, as Dr. North, can be better judged as the play progresses and he has greater familiarity with some quick and thankless lines; for if there is a thankless part under the sun, it is that of a love-lorn man. Pretty Mabel Bert shows brighter than ever as Fanny, and played the part with rippling archness.

Step by Step is the first error of my friends at the California. They are quick to correct it, however, by allowing it but one week. The failure is only in an artistic sense, as the attendance has been quite good. Jay Rial's connection with the California closes with this production. Mr. Rankin has purchased his half interest. Mr. Rial has valuable interests which compel his attention in the East. As I understand it, it is purely a business matter, conducted with the utmost good feeling—an evidence of which is shown by the tender to Mr. Rial of a testimonial farewell benefit to occur Friday next. The bill will be '49.

Love and Law at the Baldwin is enjoying a fair business below and large galleries, but is not enriching Mr. Nobles or Mr. Hayman either, and there is only one more week of it, this being the last. Next Monday, 12th, we are to have the much talked of and patiently awaited Paquita with Bartley Campbell himself to superintend the production, the cast of which, it is said, will embrace some very strong people. Paquita, Nanon and The Mikado passed, Mr. Hayman should be enjoying a very prosperous season, for these attractions ought all make him money, and I trust they may.

The Mikado is toning down and brightening up at the Tivoli. The performance is over earlier. The people more fully understand their work; they act better, individually and collectively; there is more finish and greater motion to the business, while the music is rendered in a manner more consistent with the author's ideas. Meantime the Tivoli has been crowded nightly and the Krelling Brothers are making very large profits. If they win the Nanon injunction suit this opera will follow The Mikado. If not, then most likely Princess Ida. James Kelly, who created such a sensation as Ko-Ko is from the song-and-dance and Irish character sketch team of Kelly and Ryan, and will in future be heard in light or comic opera only, thus bidding adieu to the variety stage.

Haverly's Minstrels Sunday night ended a memorable eight weeks' season here. The chief event of the closing week was the benefit to Charley Reed Friday night. Building packed to the outer doors, with as fashionable and demonstrative audience as ever graced the walls of this pretty little theatre. Hoyt's Rag Baby opened last night. House crowded to its fullest capacity with a highly-pleased audience.

The Baldanza-Sordelli Italian Opera co. presented The Barber of Seville at the Grand last night to a four or five hundred dollar house at reduced rates. Fifty cents being the maximum. This is the cast: Rosina, Signora Brambilla Sordelli; Count Almaviva, Signor Baldanza; Figaro, Signor Contini; Doctor Bartolo, Signor Lencioni; Don Basilio, Signor Cruvelli; Bertha, Signora Zanella; Peivella, Signor Banentos; Ambrosius, Signor Testa. This is a good beginning, and before the week is out double the amount should be reached on more than one occasion, as Lucia and Rigoletti are better works, and the co. more suited to them. Season tickets have been sold for $5, admitting all holders to dress rehearsals.

The Standard Theatre, with the Charley Reed Minstrels, will be reopened next Monday, 12th. The co., while not announced, is said to contain the names of Billy Birch and Billy Sweatnam. I would like to see Charley Reed on the bones and George Wilson on the tambourine end some time. It would make a very strong combination.

My Partner has been working a wretchedly poor claim around at the Grand Opera House at popular prices, the past week. Saturday and Sunday having been the only night that an audience could be seen there possessing any degree of largeness.

Jennie Moore and W. B. Kennedy have been delighting the patrons of Woodward's Gardens with skilful rifle-shooting, while W. T. Carey has skated himself into their good graces on rollers. New faces at the Fountain this week are Stearn and Roscoe, Annie Rynar and James Goodwin. Gus. Walter is increasing his business very largely at the Wigwam.

C. R. Gardiner has come to the city in a very quiet and unostentatious manner; rented the Grand Opera House for two weeks with the privilege of two more; billed his Only a Farmer's Daughter co. to play there, beginning 12th, at very low prices, with paper of elegant simplicity. The flags do not fly, the band does not play, nor do the bells ring; but the people of this Friscan city seem to thoroughly understand that Only a Farmer's Daughter is here and will be seen at the Grand next week, and that she is Blanche Curtisse.

Deakin Brothers and Co.'s Trip Through Japan is growing in popularity every day, as the attendance testifies. Princess Ena still holds court in the tea-house, dispensing dainty little cups of the old-maid beverage. All the local cos. in the interior are said to be doing an excellent business.

Items: Jean Clara Walters sues Messrs. Rial and Rankin for $50, her last week's salary, in which she did not appear, refusing the part of the old negress in Step by Step, as she contracted for heavies and leading old ladies.—After his Friscan season, C. R. Gardiner will play his co. Eastward via Texas, cutting out the date at Tombstone.—Manager E. D. Price, of the California, has gone East after his family. He will return in time for the Macbeth festival and takes my best wishes for a trip of safety, pleasure and profit.—Blanche Curtisse arrived from the North Sunday and already I hear that she is to be made the recipient of great social distinction at the residence of a prominent and wealthy society family.—The first of the series of the Orchestral Union occurs at Metropolitan Hall to-morrow evening. Herman Brandt, late concert master with Theodore Thomas, will be leader, and Louise Elliott, songstress.—Leon, the stage manager of the Savoy Theatre, London, is expected to be here and superintend the production of The Mikado at the Baldwin next month. Manager C. W. Thomas and Agent Howley are delighted over the splendid opening of the Rag Baby last night, which tells of bright prospects for their Friscan season altogether.—Louis Aldrich is red-hot over the manner in which the critics have treated him this time, they having given him and his co. favorable notices in a previous engagement here, which notices he produces as evidence and reason for his madness.—Frederick W. Bert has entered the managerial field again, and will play a season at Portland at the Casino, opening 12th, with A Tour of the World in Eighty Days. His people are Theodore Hamilton, George Wessells, Charles Barringer, Owen Dale, J. P. Rutledge, Paul Craig, Lillian Owen, Rose Walton and Della Hayne. Their friends here are well pleased to hear the good reports from the Julians now at Koster and Bial's.—Mr. and Mrs. Dion Boucicault, *nee* Louise Thorndyke are expected on the next Australian steamer.—Phil. H. Kirby has contracted with Jeffreys Lewis, who will head his co. and play Eastward.—In the forthcoming production of Macbeth the California, the spectacular will predominate in some parts, for example, in the cauldron scene of the fourth act, with the fumes will be emitted bats, owls and serpents, which will be made to fly about, creep from rock to rock and do other hideous things.—Casts will be taken of Messrs. Rankin, Mordaunt and Harkins, who will alternate in Macbeth in order to faithfully reproduce the head upon defeating the Scots.

BALTIMORE.

Business was very fair all around last week, and the various houses, for the first time, looked as if the regular season had really opened. Evans and Hoey's Parlor Match drew big houses at the Holliday Street Theatre. It is one of the funniest entertainments we have had here in a long time. On Monday night Michael Strogoff opened to a fair house. Next week, W. J. Scanlan.

At the Academy of Music everything is dark and gloomy. The Summer season closed on Saturday night with Fra Diavolo to one of the largest audiences ever in the house. Already the painters and carpenters are at work renovating and fixing up the house prior to the opening of the regular season, which begins with Edwin Booth's engagement in the early part of November.

Burr Oaks closed a fair week's business at Ford's Opera House on Saturday night, and on Monday Hoyt's Tin Soldier, under the management of Eugene Tompkins, opened for the week to a good-sized and well-pleased audience. Next, Dalys' Vacation co.

Tony Pastor's Consolidation is appearing at the Monumental Theatre this week to about all the house can hold. Next, Pavements of Paris.

The management of the Front Street Theatre announces as the attraction for this week Minnie Oscar Gray and W. T. Stephens and their dogs in the sensational drama, Without a Home, supported by Billy Kennedy and a good co. Next, Murphy and Wells' Specialty co.

The attendance at Harris' Masonic Temple Museum still remains unabated, and the Collars and Cuffs co. closed a lucrative week on Saturday night. Esmeralda, with the Dillon-Stedman co. in the cast, opened for the week to a good house on Monday afternoon. Next week, Tourists.

Entre Nous: The Thalia Theatre co. is billed to give two performances at Concordia Opera House, 16th and 17th.—The Leonzo Brothers were presented with handsome badges by the Elks last week. Apropos of the Leonzo Brothers, some youngsters who witnessed their performance at the Front Street Theatre last week tried to produce the play on their own account on one of our wharves. The boy who personated one of the dogs was taken home pretty well wrecked. The pistol was thought to be unloaded, etc.

NEW ORLEANS.

The Knights closed a very successful weeks' engagement at the Academy of Music 3d, and were succeeded 4th by James O. Barrows and his dramatic co. in that quaint and very pleasing comedy of The Professor. Mr. Barrows is a good comenian, and finds rather a congenial part in The Professor. Gillette's peculiarities, however, and his remarkable fitness for this special role, make any other actor suffer by comparison. The present star, may however, rest assured that his performance is to all commendable, and to those who see the play for the first time it is admirable. Kitty Cheatham, who assumes the character of Daisy Brown, is a pretty, piquant little lady, whose singing is especially admired. She is not yet an actress, but has progressed very far toward that end. The exercise of a little more restraint over her features and the suppression of a too evident desire to act, will go far toward her very material improvement. The co. that supports Mr. Barrows has a rather unpleasant appearance of newness as it were. Time and their capable star will, however, shortly improve this state of things. Joaquin Miller's western drama of Tally-Ho, with R. L. Downing in the leading role this week.

The grand old St. Charles Theatre opened its doors for the season this week. W. J. Gilmore's Devil's Auction co. furnish the amusement. This theatre has been in the hands of workmen all summer and many very material improvements have been made. The parquette floor has been lowered and new and very strong iron supports have been put under the dress circle all around. The walls have been almost newly built, and the painters and decorators have almost worked a transformation scene in the beauty of the auditorium. The stage and stage mechanism have also received intelligent attention, and there is now no theatre in the United States with better capacities and more conveniences for the putting on of spectacular dramas. In beauty it certainly ranks second to no theatre in the country. The Mikado, by John T. Ford's co. follows.

Robinson's Dime Museum opened for the season 7th. Rush of visitors all day. The souvenirs prepared for ladies gave out early, and last year's stock was drawn on. Business has continued large.

Our Goblins comb. in their musical, farcical skit of Fun on the Rhine, has drawn large houses to Faranta's Theatre. The same party will next week present That Bad Boy; or, Fun in a Grocery.

Items: Treasurer Kittredge of the St. Charles Theatre has been quite seriously sick since you last heard from me, but now the good news is announced that he is all O. K. again, and will, it is hoped, soon be at the front and smiling. Mr. Kittredge is lucky in having a very able assistant in Paul Manberret.—The C. L. Davis Consolidated Show has been giving a series of performances to deservedly light houses at the regular Circus lot out Canal street. This show has been "consolidated" till there is very little left of it.

CHICAGO.

The Don, Barrymore's new play that Harry Lee intends to star in, received its first representation on any stage at the Opera House on Monday night, 5th. It is a very strong melodrama, of the class to which The Romany Rye belongs, and when the usual trimming is done, and some superfluous characters cut out, it will be a money-making play. It contains a number of strongly drawn characters and dramatic situations. A defect that can be remedied, but which, it is strange, an actor-author should have fallen into, is the abruptness of the climaxes. The cast has already bean given to your readers. The story is as follows: George Darrell, an artist, is in love with Magdalen Blair, an heiress, who returns his affection. She is also wooed by Richard Laxley, a scoundrel, who goes by the name of Capt. Rawdon Lovett, and Jesse Bazzelgette, an old lawyer, who has the affairs of the heiress in his charge. The first act shows us the home of Magdalen, where Darrell and Laxley are guests. Darrell is accepted, and leaves the spot happy in the knowledge of his triumph over his rival, but returns shortly to find Laxley endeavoring to undermine him by lying to Magdalen about his character. The arrival of a detective in search of Laxley, who is wanted for forgery, and of Reuben Davager, an honest yeoman, whose daughter, Raitch, Laxley has ruined, put a new face on that person's pretensions, and he finds it convenient to leave the neighborhood; but before he goes he causes the dismissal of Darrell by Magdalen, and the arrest of Davager on an old charge. Bazzelgette comes to announce the death of Magdalen's father and the ruin of the family, and then and there proposes for the hand of the girl, urging her poverty as the most potent reason for her acceptance. The act ends with her doing so. In the next act Laxley turns up and renews his proposals to Magdalen, now the wife of Bazzelgette. This old cheat has come into possession of her fortune, but finds that his wife does not love him, and his suspicions of her infidelity are made stronger by the discovery of Laxley in the vicinity of his house. He wants proof of her unfaithfulness, and by the aid of Duff, the detective, seeks out Darrell, who is now a drunken vagabond known as The Don, a name given to gentlemen who became outcasts. He is found in the lodging of Professor Montague Montressor, an impecunious photographer, who has a fellow-feeling for the gentleman-artist who is down on his luck. Here we are introduced to the Professor, a jovial sort of chap, who is half swindler, half bohemian, and who takes a roseate view of life under all circumstances. The Don tells him why he became a vagabond and is fast reaching a suicidal stage when Bazzelgette comes with a proposition to spy upon his wife. The Don declines to enter upon such despicable work, but upon learning who the man is that he has to trap, he accepts the mission. He goes without learning who the woman is that he is to help ruin. The third act shows us a back street in the Borough, London, where Darrel, in the disguise of a Jew, meets Laxley and forces him to accept his aid in the robbery of Bazzelgette's house; but he does not suspect that the plan includes the abduction of Magdalen. The residence of the lawyer, in which the interior and exterior is shown, brings the three principals together, and a strong scene occurs, in which the object of Laxley is defeated; but both he and The Don are arrested as thieves. The fourth act is taken up by a representation of Montressor's histrionic academy, which serves to introduce some more comedy, and informs the audience that The Don and Laxley are in the Hobart-Town penitentiary, Australia, and Magdalen is a widow and rich. She comes to the Professor to get news of Darrell, and everybody starts for the penal colony to try and secure the release of the convict. The last scene is a capital representation of a prison yard, with tiers of cells. Laxley has become a favored prisoner by pretended repentance. Davager, who turned up during the play without much reason, as an escaped convict, is here again, and he and Laxley have a fight, which should end in the death of the latter; but The Don saves him. Then Magdalen, the Professor, and other persons come on and explain some of the mistakes that led to all the troubles, and all ends happily.

Of the acting, it may be said that there was not a poorly played part in the piece. Mr. Lee is somewhat stagey in the first act, but as the Don he made the most of his opportunities. The most pronounced success was made by E. J. Odell, an English actor, who had the part of Montressor. He gave a clean-cut, artistic and natural portrayal of a character indigenous to London. The Professor might be likened to a mixture of the Photographer in Dreams, and Micawber. John W. Jennings made a success of Bazzlegette, and George Osbourne was good as Davager. He has a pathetic scene with his daughter, Raitch, that deserves praise. The Laxley of Charles Vandenhoff was an artistic portrayal of the ordinary society villain. Adele Waters looked charmingly and acted commendably as Magdalen. The part is not remarkably strong and the actress was fully up to the requirements. Annie Ellsler made a distinct hit with a boy's part, and Rose Snyder played Raitch with discretion. I believe the drama will become a genuine success. It is said that Mr. Odell does not satisfy the management and does not go with the co., the excuse being that he is an English comedian, and therefore slow, and fails to get all the fun out of the part of the Professor. R. E. Graham has been engaged to do the part. Judging from the public reception of Mr. Odell he made the chief success of the piece. This week Lawrence Barrett.

I have not left much space to mention the admirable performance of the Comedy of Errors by Robson and Crane's co. It is the most elaborate production of Shakespeare's comedy ever given anywhere and is a credit to all concerned. The Grand is packed nightly. Emma Abbott and co. in The Mikado 19th.

Lester and Allen's Minstrels have sufficed to please large audiences at the Columbia. This week Modjeska

Nat C. Goodwin has no reason to complain of his reception at Hooley's, where he has been making crowds of people roar at his antics in the Skating Rink. He remains another week. Louis Aldrich, with his new play, In His Power, 18th.

Joseph Jefferson has pleased his admirers at McVicker's with his well-known representation of Rip Van Winkle. The audiences have been rather small, compared with former engagements. C. W. Couldock in Willow Copse this week. Frederick Bryton in Jack o' Diamonds, 18th.

Haverly's Home Minstrels continue to please the people. Several new features will be introduced this week. John McWade will sing and Sweatnam will do a new act.

The People's Theatre had a fair week with The Diamond Broker. Bandit King this week. Wedding Bells, 18th.

The Capital Prize had a profitable week at the Standard. This week the Thompson Opera co. in The Mikado. Hanlan Brothers' Fantasma, 18th.

The comedy of Wedding Bells, which the McDowell co. gave at the Academy last week, has considerable merit. It should prove a success on the road. This week, M. B. Curtis in Sam'l of Posen.

The Chicago Museum Theatre finds in the performance of The Mikado by the Goodwin Opero co. a most profitable card, and it will remain the attraction for some time.

BROOKLYN.

Brooklyn Theatre: Rose Coghlan made a decided hit in Our Joan. The audiences are large and ultra-fashionable, and on Monday night she was called before the curtain between each act twice and three times. Her acting agreeably varies the monotony which has prevailed in Brooklyn for weeks. Next week, Effie Ellsler will be greeted by her Brooklyn friends in Woman Against Woman.

Park Theatre: Bartley Campbell's Clio, this week. Marion Russell, as Didi, was pleasing, and with Harold Forsberg furnished all the comedy of the spectacle. The houses were fair through the week. Adele Cornalba won as much favor from the audience as any one in the cast. Next week, John T. Raymond.

Grand Opera House: Oliver Byron took the Inside Track this week, both as to the play and its comparative success. The play is of the usual Byron type, except that Byron portrays a villain instead of a hero, and Kate Byron simulates a street gamin. Next week, Kate Claxton.

Hyde and Behman's Theatre: This week begins the new plan of performances. Standing-room was not to be had Monday night, and Billy Barry received an uproarious welcome. Two local sketches and a farce, for all of which new scenery had been painted, divided the evening with sketch artists. The stock company of the theatre consists of Edith Sinclair, Edward Favor, John W. Toole and Billy Barry, and additions will shortly be made.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Crowded houses are the rule here this week to see Lester Wallack and his good co. in Rosedale. Next week, For a Brother's Life.

Lee Avenue Academy of Music (C. L. Woglom, manager): The Romany Rye is presented this week to large audiences. Victory Bateman certainly is making a great success.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): A packed house greeted The Devil's Auction 5th. Mr. Dyllyn as Toby made an excellent impression, and his strong and pleasing voice won the applause it so justly deserved. The large audience was enthusiastic to the last degree. Mr. McLaughlin and Louise Dempsey and Sallie Apt, were also very good.

EUFAULA.

Shorter Opera House (W. H. Vigal, manager): R. L. Downing's Tally-Ho co. to fair business 3d.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Grau's Opera co. presented The Mikado to a fair house 30th. Performance only fair. Katie Putnam opened 12th in Lena the Madcap for a week's engagement.

ARKANSAS.

FORT SMITH.

Heywood's Minstrels, played to a large house, 7th. Much larger than deserved.

COLORADO.

DENVER.

There has nothing been going on at the Tabor for two weeks, with the exception of Monday night, 5th, when the Blackbirds, Five and Forty, gave a minstrel performance to a very large house. The performance was made up of local gags, singing, dancing and exhibitions of skill on the horizontal bar. Very few decrepit chestnuts were indulged in. The numerous audience invariously laughed at the sayings and actions of their blackened friends on the stage, who laughed in return, tand everybody seemed pleased. The afterpiece, entitled The Contested Election, was not an overwhelming success. Week of 12th, Broad Opera co., in Chimes of Normandy and Fantine. Week of 19th Joseph Murphy. Week of 26th, Kelly and Mason.

A Dangerous Woman and A Deserted Daughter were the plays presented at the Academy by the Only a Woman's Heart co. week of 5th. Not much of a success in any respect. Week of 12th the house will be occupied by local people, who will give a mixed programme. Manager Hughes is fast filling his dates. He has recently secured Krueger's Skating Rink which comes the first part of next month. Also Alice Harrison.

Small Talk: One by one the roses fall. The Denver Roller Rink has been converted into a market.—It is probable that Julia Anderson will remain with the Only a Woman's Heart co. and alternate the leading roles with Katherine Rober.—California Hall was reopened Saturday and Sunday nights, 3d and 4th, with the Tabor orchestra as the attraction.—Manager Hughes of the Academy is putting up his own billboards. A huge board is being erected on top of the small buildings opposite the Windsor.—Business is fair at the Palace. The show is vile.—The Emil Seifert concert night of 8th was a success.—Manager McCourt has booked Edwin Booth for October, 1887. A long time ahead. It is asserted that the coming production of Fantine at the Tabor is the first outside of the original production in Boston.—J. D. Williams, formerly connected with the Tabor, is now a member of the Miln Dramatic co.—Paint and varnish have been plentifully used at the Tabor during the two vacant weeks. The carpets have been taken up and cleaned and the house presents a richer appearance than ever.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): The Boston Ideals opened their regular season here 5th with Giralda, followed on Tuesday by Bohemian girl, and on Wednesday was presented, for the first time on any stage, their new opera, Victor, the Blue-Stocking. The engagement was signalized by the debut of two candidates for operatic honors—Agnes Huntington and Zelie de Lussan, as well as the first appearance with this co. of W. H. Clark. On Monday the cast included Marie Stone, McDonald, Burnabee, Morsell, Karl and Huntington. Miss Huntington is a tall, pleasant-looking person, with a rich contralto voice, which she uses with skill. Her manner tinges of the amateur, especially in role of Gypsy Queen, which she fails to grasp. However, her first efforts were successful, and she is a creditable addition to the operatic ranks. The character of Arline in The Bohemian Girl brought out the second debutante, Zelie de Lussan, whose pretensions have been the subject of no small talk by her admirers. She is far from a great artiste, but proved to be a charmingly petite donna, with a flexible, sweet voice, and possessed of dramatic instinct to a degree quite remarkable for a graduate of the concert school. She is credited with having made an instantaneous success. W. H. Clark also sprang into popular favor, and the absence of Myron Whitney was quite atoned for. Mr. Clark's Devilshoof was a cleverly conceived interpretation. He has a strong, sonorous voice, and is a good acquisition

to the already strong organization. Victor, the Blue-Stocking, as presented 7th, drew together the biggest house of the engagement. The opera is of a light, breezy order, containing many airs that will commend themselves to popular taste. The score is the joint work of Firmin Bernicate and Andre Messager. The libretto is an adaptation by Oscar Weil. It will require a considerable amount of excision to deprive it of verbosity unendurable. The argument is as follows: At the breaking out of the French revolution there lived in Paris two lovers, Victor Delmar, a letter-writer, and Fanchette, a ballad-singer. The Countess de Bonboniere is desperately smitten with the former, and discovers in the person of the latter Agnes, stolen when a child by gypsies, and a daughter of her brother, the Marquis of Palsambleu. Fanchette becomes separated from her lover, is restored to her proper social position, and soon becomes unwillingly betrothed to M. de Florac. The wiles of the Countess to acquire the affections of the handsome Victor are effected to no purpose. The change in public sentiment resulting from a seizure of the Bastile reverses the relative positions of all thus far concerned. Victor becomes a general, while the Marquis and Countess sink to the degrading level of refreshment venders. Through the generous intervention of Florac there is a general change of affairs, the lovers once more united, and the aristocratic family reconciled to an affiliation with Victor, the Blue-Stocking. It was cast as follows:

Fanchette	Zelie de Lussan
Celestine	Agnes Huntington
Ulrica	Carrie Knowles
Friquet	Mena Cleary
Victor (the Blue-Stocking)	W. H. Macdonald
The Marquis	H. C. Barnabee
Florac	Herndon Morsell
Gruvere	George Frothingham

All the creations were well conceived, but call for no particularization. Mountains of flowers were brought in every evening, and the brief season was one of the most successful, artistically, at least, the Ideals have ever known here.

New Haven Opera House (Horace Wall, manager): The Dalys' Vacation co. closed a three nights' stay on Saturday, having played to light houses.

Bunnell's Museum: Hazel Kirke, with Lottie Blair as the ephemeral Hazel, drew fair houses for a week. Eagles next the current attraction.

American Theatre (Press Eldridge, manager): Ida Siddons' "Limb Exhibition" gives place to another of the same color this week.

Items: A number of the Strategists co. stopped over for an afternoon en route for Bridgeport.—The obnoxious bill-board privilege has given place to the equally disagreeable window privilege.—Harry D. Parker, proprietor of the only authorized Hazel Kirke co., has ordered a piratical co. in Kansas City doing the same piece to be enjoined.—Adelaide Phelps has under advisement an offer to join the Ideals.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The Bennett and Moulton Opera co. closed a successful week 10th, presenting Mascotte, Chimes of Normandy, Billee Taylor, etc. Friday and Saturday The Mikado was given, its first presentation here. At each performance there was an unusual rush for seats, and long before the rise of the curtain "Standing-room only" was displayed. This, however, did not deter the crowd from entering, and consequently the lobby was filled with those who were willing, even at this inconvenience, to witness the much advertised opera. Notwithstanding it was also the first time the co. had produced it, everything ran smoothly, and the large audiences were liberal in their applause.

American Theatre: Silbon's Comedy co. did a good business week of 5th. J. W. Randolph's Novelty-Burlesque is booked for week of 12th.

Points: Manager Williams, of the American Theatre, will reorganize the Ida Siddons' Burlesque co. and send it on the road under the management of Peter Rice, formerly of the Two Johns co.—Leopold and Bunnell, the eccentric musical team, now playing with the Silbons at the American, have arranged for a European tour, and will open at Star Music Hall, Liverpool, May 1.—George McNab, a local tenor of some prominence, has recently joined the McCaull Opera co.—W. J. Chappelle, the hard-working advance of the Dalys, has been in the city the past week. Your correspondent wishes to thank him, through THE MIRROR, for courtesies.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Rose Coghlan presented her new play, Our Joan, 5th. Miss Coghlan, as Joan, was ably supported by Frazer Coulter as Arthur Meredith and an excellent co. She received recalls at the conclusion of each act. The co., scenery and mechanical effects were very grand and elicited marked approval. Maggie Mitchell was greeted by a large audience in Little Barefoot, 6th. It was eight years since Miss Mitchell's last appearance here. She kept the audience in the best of humor. At the conclusion of the second act she was presented with a large and handsome basket of flowers. On a card attached was written: "To Maggie. In remembrance of the kindness shown the Telegraph Fraternity in their strike of 1883. From her telegraph friends."

MYSTIC.

Central Hall (Ira W. Jackson, manager): Gustavus Clarke comb., 5th, 6th and 7th, to light houses. The co. presented Monte Cristo, New York After Dark and Peep o' Day, playing at scant prices.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): The Gray-Stephen comb. opened 5th in the sensational drama, Without a Home, which was presented for the first three nights and at the Wednesday matinee. On Thursday Saved from the Storm was substituted and played the rest of the week. At each performance the house was crowded at bed-rock prices. The trained dogs were the feature. The Private Secretary, 20th; Bennett and Moulton Opera co., 26th, week.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Michael Strogoff to only moderate houses last week. This week, Evans and Hoey's Parlor Match. Frank Mayo in Nordeck, 19th.

New National Theatre (Rapley and Kinsley, managers): Rhea drew only fair houses after the crush of the first night, presenting Lady Ashley, Frou-Frou, Dangerous Game and The Power of Love. The latter play, seen here for the first time, shows the charming Rhea in boy's clothes; and a pretty boy she makes. Her new leading man, A. H. Forrest, made a pleasing impression, quite "mashing" the feminine portion of the audience. J. T. Sullivan, Mae Clark and Mrs. Ella Wren strengthened the impressions made on former visits. Julia Wheeler's friends were sorry to see that young lady in very small parts. Roland Reed this week in Humbug. Next week, James O'Neill in Monte Cristo.

Ford's Opera House: (John T. Ford, manager): The Breadwinners only ran till Wednesday night. The houses were very light, and the theatre was not opened Thursday evening. There were various rumors afloat as to the "whys and wherefores," but lack of patronage seems to have been the "why." Thatcher, Primrose and West's Minstrels Thursday and rest of week. Hoyt's Tin Soldier promised for week of 19th.

Herzog's: Usual good houses last week to see Big Bonanza. This week Bennett Matlack in A Celebrated Case.

Dime Museum: This week, Helene Adell and Sara Lascelles in Moths and Two Nights in Rome.

Items: Walter Dennis goes this week to Minneapolis on private business. From there he will probably go to New York.—Lavinia Shannon and Giles Shine are in the city preparing for the Hoop of Gold tour. Miss Shannon was at the National Saturday night, looking very bright and pretty.—Last week was not a good week at the theatres—several fashionable weddings, other things beside, and rather unpleasant weather worked against them.—Manager Harry Rapley's handsome countenance has been wreathed in smiles all week. I thought it was on account of the new theatre, but hear this morning that he is "to be married to-day, to-day!"—Barrett Spaulding's pleasant attentions are missed this season at Ford's. He has joined the able corps of ushers at the National. The others are James Craerin, Walter Bradford, A. B. Griffith, Henry Wallace and —. Schlosberg. W. H. Romaine is still chief doorkeeper, and S. G. Kinsley business manager.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Ada Gray in East Lynne 5th. Good-sized audience. The new play, Hortense, by A. Z. Chipman, her leading man, was produced 6th before a small but well pleased audience. The author intends to change the play in many respects. Ford's Mikado 7th and 8th to packed houses. George Denham, who is with this co., is a favorite in the South, and his entrance was loudly applauded. Burr Oaks 16th and 17th; Zozo 19th and 20th.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): Ford's Mikado co. drew a fine house 9th (something over $500). The performance gave very general satisfaction. Denham as Ko-Ko scored a hit, and the leading female characters were well sustained. Ford's attractions always draw well here, as our theatre-goers have implicit confidence in him.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): Robert L. Downing's Tally-Ho co. played to fair houses, 5th and 6th. Mr. Downing is an actor of considerable merit, and his co. is a good one. They would do credit to a stronger play than Tally-Ho.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Ada Gray, in East Lynne, 9th, repeated at matinee, 10th, and Hortense night of 10th to excellent business. Miss Gray is greatly admired here. In the dual role of Lady Isabel and Madame Vine in East Lynne, she is without a rival.

MACON.

Academy of Music (H. Horne, manager): Ada Gray presented the oft-repeated East Lynne 7th to a small audience. She needs a new play badly.

ILLINOIS.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): The Wife's Honor co. played to a fair audience 5th. It is a most meritorious play. Mr. Marston and co. are finished actors, and the play was put on the stage in good style. Professor Lyman and Julie Ames, of Chicago, gave an enjoyable elocutionary entertainment to a large audience 7th.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): Basye's Dramatic co. closed a week engagement 10th, to crowded houses nightly. Low prices. The co. gave very good satisfaction. Ella Salisbury and Frank Lindon are very clever, and were well received. Diamond Broker, 17th; Frederick Warde as Virginius, 20th; McFadden U. T. Cabin 22d.

ROCKFORD.

Opera House (C. C. Jones, manager): Professor Norris' Dog Circus, matinee and evening, 3d, to good houses. Flora Moore presented A Drummer in Petticoats to a small house. Miss Moore sang several new and catchy songs that were heartily encored. A large and appreciative audience greeted Lawrence Barrett in his superb presentation of Lanciotto in Francesca da Rimini 6th. Salsbury's Troubadours in Three of a Kind to a light house, 8th.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): W. E. Sheriden played Louis XI., 2d. The audience was fashionable, but not very large. Sheridan was received with applause. Francis Field, as the Dauphin, received her share of the applause. Same co. played King Lear 3d; house full.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): Sydney Rosenfeld's Opera co. presented The Mikado in a very acceptable manner, 8th. Harry Mills as Ko-Ko was immense. Big business. Madison Squaae co. in The Private Secretary, 16th.

Germania Hall: All Star Specialty co., 12th week.

PEORIA.

Grand (Lem. H. Wiley, manager): Salsbury's Troubadours 10th, to a large and appreciative audience. Nate Salsbury and Nellie McHenry are a host in themselves. Lester and Allen's Minstrels 15th; Jacques Kruger's Skating Rink party 17th.

Items: Wiley has succeeded in securing Fanny Davenport in Fedora, and Salvini in Othello for one week, and Maggie Mitchell and J. K. Emmet for the week following. The two former have never appeared in the Grand. The season has been the best so far that the Grand has ever experienced, and Manager Wiley is confident this will be the most successful season this city has ever had in the dramatic line.—The Racket Family orchestra has proven a complete success and is one of the drawing features to every entertainment.—The skating rinks have opened but they have had very poor business so far.

QUINCY.

Opera House (P. A. Marks, manager): The Adah Richmond Burlesque co. gave a very satisfactory performance before a fair audience, 3d. Frederick Warde 17th; Bartholomew's Equine Paradox 19th, week; George C. Miln, 28th, 29th; Denier's Humpty Dumpty 31st.

STERLING.

Academy of Music (Chamberlin Brothers, managers); Two Johns 7th to fair house. Gave good satisfaction.

INDIANA.

INDIANAPOLIS.

Catherine Lewis' date of 6th and 7th was cancelled, and English was closed. Tony Hart opened 8th to fill the week. The part of Buttons drew well, though, in sooth, there is nothing in it to draw but a few incidentals that were happily worked in. The considerable doubling proved the ability of the co. Tony and Gertie Hart made great hits. The music was of a better character than generally introduced in such vehicles. Alfred Swartz and Addie Cora Reed rendered the duo from Faust in unusually good taste. Barney Reynolds, a very clever light comedian, appeared here for the first time in twenty-two years on the stage in black face, and made a hit. The Knights in Over the Garden Wall 15th, 16th, 17th; Wallick's Bandit King 19th, 20th, 21st; W. E. Sheridan 22d and 23d, and Theo. Thomas, two performances, 24th.

At Dickson's John T. Raymond presented his repertoire 5th, 6th and 7th. The unique advertising in the way of an election ticket that was perpetrated by O. Ramy Johnson served as a good drawing card. The engagement was only fair as to business. This engagement of C. W. Couldock was the twentieth anniversary of his first appearance here in the same character. Nothing can be said of Willow Copse. It is old, 'tis true, yet 'tis true that 'tis of a very superior order of romantic dramas. Al. S. Lipman, a former Indianapolis boy, and Kate Tousey sustained well leading parts. Bixby, the manager, was compelled to appear again as Hulks, owing to the retirement on account of sickness of C. H. Walcot. Lost 15th, 16th and 17th; Lester and Allen 20th and 21st, and Bunch of Keys 22d, 23d, 24th.

The Museum has broken into the border drama, and last week yielded crowded houses; but not on account of the superiority of the production. Thompson's Gold King co. presented For a Life. For week of 12th, Harley Merry's co. in The Argonauts of '49. Grace Courtland, Somers and Walters, Parker Twin Brothers, etc., in curio hall.

At the Zoo, Whittony's Satan's Judgment had a poor week. The co. closed here 10th to "reorganize" for a new opening at the Olympic in Chicago, 26th.

Elbow Shots: James Taylor succeeds Walcot in Willow Copse.—Bixby denies that the pear he got in Sandusky was worth a dollar, but he paid it all the same.—Mrs. Tony Hart was compelled to wear her arm in a sling on the stage owing to a very severe sprain.—Sackett is in St. Paul superintending arrangements for the opening of that theatre, 12th.—The Cleveland House opens 19th.—Friday night, after the curtain went up on Willow Copse, attachment papers were served on Frank L. Bixby, manager, on account of a judgment of about $200 given against him in favor of the Indianapolis Light Infantry in 1879. C. W. Couldock and George A. Dickson were made parties to the suit, though they were in no wise concerned, other than supposed to hold money belonging to Bixby. The case was set for trial here in November.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): The romantic Ivy Leaf was presented 5th and 6th to fair-sized audiences. J. P. Sullivan as Murty Kerrigan is the best Irishman that has ever visited our city. He sings the Irish melodies with a rich and musical voice. Many of our Irish citizens called on Mr. Sullivan and complimented him as an actor and vocalist. Lizzie Evans opened in Fogg's Ferry at Saturday's matinee 16th. In the evening the beautiful comedy, Florette. Good houses.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): The inimitable Lotta performed her pranks before a large house in Nitouche 9th. She is the same Lotta as of yore, and the incessant peals of laughter she created shows she has not lost that charming *naivete* that carries an audience to a high pitch of enthusiasm. Her support was good. The singing of Mr. Stuart brought forth a spontaneous outburst of applause. The Ivy Leaf, a spectacular Irish drama, drew fair houses 9th and 10th. The scenery is very fine, especially the ivy tower, a stage setting that has seldom been equalled in Fort Wayne. J. P. Sullivan, who bears a striking resemblance to Joseph Murphy in speech, figure and acting, assumed the leading role. The Irish reels and jigs of Dan McCarthy and Kittie Coleman elicited much applause.

Academy of Music (H. J. Trentman, manager): The Tavernier Dramatic co. has presented standard plays all week. Business has been only fair. Very good comb. and merited the praise bestowed. Annie Lewis will play Little Trump 19th, 20th and 21st.

Items: Theodore Thomas' orchestra will play at the Princess Skating Rink 22d.—Pete Tounnilier will change the name of the the Park Theatre, Toledo, to The Erie.—Your correspondent has been engaged to do the theatrical work on the *World*, this city.

COLUMBUS.

Opera House (John Doup, manager). House closed last week. Mr. and Mrs. George S. Knight in Over the Garden Wall appear 14th, and Andersonville by amateur talent 26th, 27th and 28th. Grau Opera co. wanted 26th, but the amateurs refused to surrender that date. "'Tis a pity, but 'tis true," that almost every time a co. of merit makes application for a date some "snap" co. holds it.

WABASH.

Harter's Opera House (Alfred J. Harter, manager): The dramatic event of the week was the presentation, 5th, of Richelieu, by Fred Warde, supported by a strong co. Mr. Warde drew a large house, and at rates somewhat advanced over regular prices.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): Fred Warde in Julius Cæsar to one of the best audiences of the season, 9th.

MUNCIE.

Wyser's Opera House (H. R. Wyser, manager). William E. Sheridan, in Louis XI., 9th, was greeted by a large and select audience. All were fascinated by his masterly rendition of the character of the wicked king.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): W. E. Sheridan appeared 5th and 6th in Louis XI. and King Lear, respectively, portraying both characters with rare fidelity. Good houses greeted him.

KOKOMO.

Opera House (H. Henderson, manager): William E. Sheridan played Louis XI. 8th to the biggest house of the season. The audience was indifferently pleased. The best critics pronounced the presentation the best ever seen in this city, but the average play-goer could see but little to applaud. The trouble is with the play, not the players. Louis XI. is uninteresting in plot, and does not afford an opportunity for a popular stage characterization. John T. Malone as Duke DeNemours, appeared to most favorable advantage. Louise Davenport as Marie DeCommines, showed to poor advantage owing to the paucity of the part. Over the Garden Wall 17th.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): A good sized audience greeted George C. Miln as Richelieu, 6th. McNish, Johnson and Slavin's Minstrels well filled the house, 9th. Hanlon's Fantasma co., 14th, 15th and 16th.

Foster's Opera House (William Foster, manager): Jessie Bartlett-Davis, sang some very fine contralto solos, in behalf of the Des Moines Musical and Dramatic Club at tehir first entertainment, 8th. Large and highly refined audience.

CLINTON.

Davis' Opera House (E. M. Davis, manager): The Goodrich Opera co., 5th and 6th, in Martha and The Bohemian Girl to light business. There are two or three good voices, but the co. is not at home on the stage, and is in need of preparation..

Music Hall (Tate and Fluke): The Two Johns, 9th, to $270. Delighted crowd.

KANSAS.

TOPEKA.

Grand Opera House (W. H. Rowles, manager): Topeka Amateurs closed the week's engagement in Pinafore, 3d. Florence Fox as Little Buttercup, and Hiram Alden as Captain Corcoran were really excellent. The rest of the cast were from fair to "quisby." Adah Richmond, in that rather aged burlesque, A Sleeping Beauty, 6th. She is supported by W. B. Cahill—he of the thin legs—who is as quaint and comic as ever, and a fairly good troupe of handsome young ladies. The principal feature of the entertainment is the remarkably fine Amazonian marches and drills by sixteen handsome maidens.

Crawford's Opera House (L. M. Crawford, manager). McNish, Johnson and Slavin's Minstrels, re-enforced by Mitchell and Muldoon, gave a very fair performance to average business, 2d. Frances Bishop and Alf McDowell in that very tart play, Muggs' Landing, 5th. It is a great pity that they could not be seen in a piece more worthy of their abilities.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): The Adah Richmond Burlesque co. presented The Sleeping Beauty to a large audience, 5th. Applause in plenty. Little's World, 7th, was very poorly patronized for an entertainment of its standing,

FORT SCOTT.

Opera House (W. P. Patterson, manager); Although unknown in this city, Myra Goodwin succeeded in drawing a very good audience, 5th. Miss Goodwin as Sis made herself a favorite from the first. Of the support George Richards as Hickory Hawkins and Mollie Ravel as Delia Dooley were great. After the drum solo in the second act, Miss Goodwin was presented with a large basket of flowers with the compliments of the Fort Scott Drum Corps. Golden's Dramatic co. opened 6th in Jo; or, A Mountain Rose, followed by Daughter of the Regiment and The Planter's Wife. Business from fair to big. Barlow, Wilson and Rankin's Minstrels, 16th; Little's World, 19th; Kate Castleton, 23d; Fun on the Bristol, 31st.

Arena: Owing to the elephant car of Forepaugh's Circus train breaking down, it was impossible to get the cars through in time for the afternoon performance. The evening performance, 3d, was largely attended. First class performance.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Edwin Clifford Dramatic co. in Monte Cristo, 3d. Very fair performance to a large audience.

ATCHISON.

Price's Opera House (Will Campbell, manager): House packed 3d, when the rollicking McNish, Johnson and Slavin's Minstrels appeared. A splendid entertainment.

ABILENE.

Bonebrake's Opera House (R. M. White, manager): Laura Dainty in A Mountain Pink, drew a very fair audience, 8th. Miss Dainty is charming, and deserves unbounded success. Kate Castleton, 16th; Robert McWade, 20th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The Keene engagement was highly successful in every way. Hamlet, Macbeth and Richard III. were presented with a degree of richness in stage-setting and attention to details never before approached. The individual members of the co. show peculiar fitness for parts they are called upon to assume. He is deservedly popular here, and drew large and fashionable audiences.

Masonic Temple Theatre (J. P. Whallen, manager): Kelly and Mason's piece, The Tigers, was enjoyed by large audiences first three nights of week. It is an uproarious affair, full of life and fun, and the co. is made up of a clever lot. Lina Merville sings and dances, Charles Fay does some really good variety business, Kelly and Mason keep things lively, and there is not a stick among the number. Grau's Opera co. in Mikado, Queen's Lace Handkerchief and Chimes of Normandy, came Thursday, 8th. It cannot be said the engagement was either satisfactory or profitable. Dan Sully's Corner Grocery, 12th.

Harris' Museum (P. Harris, proprietor): Fun on the Bristol turned people away. Tannehill has a good co. Power of Money, 12th.

New Grand Theatre (J. P. Whallen, proprietor): A very good variety co. did a good week's business. Manager Whallen engages none but the best attractions, and he runs a model house of its kind. Lambrecht and Bauman's Specialty co., 12th.

Items: The Grand Central still draws large houses, giving a fairly good show.—There was much discussion as to Keene's merits. His original reading and innovations in stage business are not always pleasing.—An unexpected obstacle appears to the speedy finishing of the new Harris Theatre. Work was begun and several houses torn down at the proposed site, when a lease was produced for another necessary to be destroyed, which the holder proposes to relinquish only upon the payment of an exorbitant bonus.—The Elks made a presentation to Mr. Keene Friday, 9th. The actor's response to Captain Northrup's speech was a happy effort.—C. T. Dearing, the largest newsdealer at this point, says THE MIRROR has the largest sale of any paper treating of theatrical topics.

LEXINGTON.

Opera House (William Warren, manager): Grau Opera co., 5th, in The Queen's Lace Handkerchief, to a good house. It was well put on, and deserving of the liberal applause of the audience.

MAINE.

PORTLAND.

Theatre (C. H. Newall, treasurer): Charlotte Thompson, as Jane Eyre and Phillis Denohr, was the attraction, 7th and 8th, and her success was an artistic triumph, especially in the latter piece, which she has recently added to her repertoire, from Hugh Conway's Dark Days. As Jane Eyre, Miss Thompson is delightful, and as Phyllis Denohr she is grand. Her acting is thorough, polished and even. George Learock in the leading roles was especially effective, and his impersonations were quiet and finished. The rest of the support was good, the costumes admirable and the stage work vile.

Drift: The Stockbridge course was launched in a blaze of glory, 7th, and the popular manager's face was wreathed in smiles as he gazed on the two thousand people who were crowded into City Hall to listen to the opening attraction in this extensive course. Theodore Thomas and his superb orchestra of sixty, assisted by Emma Juch, soprano, and Albert Paulet, tenor, gave a delightful concert and the vast audience were not chary with their applause. Miss Juch was charming, but Mr. Paulet was most unhappy in his attempts, being drowned by the orchestra to conceal his inability to sing.—The second attraction in the course was a performance of The Bohemian Girl by the Boston Ideals, 9th, and two extra performances the 10th, when the new opera of Giralda and The Musketeers were given. The audiences were large and the welcome accorded the favorite and the new faces in their ranks was hearty and sincere. The appearance of Miss Stowe as Giralda was an ovation and she sang the role with great sweetness. Miss Huntington as the Duchess was most successful. She has a rich, mellow contralto voice, which she uses with great facility, while her enunciation was most agreeable. Tom Karl as the Marquis was, as he ever is, delightful, and MacDonald as the Duke was simply perfect. Zelie de Sussan, the new soprano, was warmly greeted as Arline in The Bohemian Girl, and her rendition of the character was an instantaneous success. Her "I Dream't I Dwelt" was exquisitely given, and her pure musical soprano voice fairly captivated the audience. W. H. Stone, the new basso, met with great success as Devilshoof and sang the role with ease and finish. The whole co. is superb, the staging fine, the costumes magnificent, while the choruses were finely given, and the voices fresh and pure. The orchestra under Mr. Studley's leadership is one of the features of this really perfect organization, and the new manager has reason to feel proud of the co. he has gotten together.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The Daven's Allied comb. booked for 7th, did not come. Put the whole week in at Austin and Stone's Museum at Boston. C. H. Smith's Boston Alphabetical Quadrilateral Mammoth Double All-Star Uncle Tom's Cabin co., 8th and 9th, drew 1,125 and 750 people. Two Marks', two Topsys, but only one C. H. Smith. As this play will never die, why don't some one write a sequel entitled Uncle Tom and Little Eva in Heaven? The Alarm Clock was wound up for the last time, 10th, and Mattie Vicker's clever co. disbanded here after their performance. The audience was small. Co. returned to New York Sunday night. Carrie Swain, 17th; Vokes, 19th; Charlotte Thompson 21st; Harrison and Gourlay, 22d.

All Sorts: Harry F. Foster, manager of the late Alarm Clock co. goes in the same capacity with Louden McCormack's '49 co.—Will Falls was here in advance of the Redmund-Barry co. the past week.—Nick Roberts, besides his other attractions, is booking for The Vokes' and Stetson's Mikado co. He is also interested in Louden McCormack's '49 co.—Ticket-taker E. A. Borden, of the Academy, has been on the sick-list the past week.—McCormack's '49 co. will fill the dates of the Mattie Vickers' co. In regard to the closing of the Mattie Vickers' co., Manager Foster said business had been very poor. Miss Vickers not being known in the East, and the play, An Alarm Clock, which they started out with, proved a failure, and was shelved after the first night. The present piece was written by Robert Newcomb in one week. The scribe next interviewed Charles L. Rogers, Miss Vickers' husband. "We have been out several weeks," said Mr. Rogers, "and although our co. is good, the piece is bad and failed to draw." The losses fall upon Nick Roberts, who is proprietor. We return to New York, and Miss Vickers will start out in about two weeks with her own co. We shall play Jacquine. Jumbo goes with us too, appearing in our old play, added Miss Vickers, at which a small specimen of the canine race raised his head out of a basket and gazed inquiringly at the scribe's bad eye, "his salary is $100 a week."—C. H. Smith was our first amusement manager, and met plenty of old friends while here. One of them had a constable's writ for $300 served upon the receipts the last night the co. was here. An old debt of Smith's. Failed to get satisfaction, as Smith had just signed the box-office statement as having received his money.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The Dalys in Vacation, 7th, did big business and were well received. Arthur Rehan's co. in A Night Off, 8th, played to fair business, but gave a screaming performance. Harry Hatto, Mrs. Maeder and Ernest Bartram were very near perfection. Maggie Mitchell in The Pearl of Savoy had a crowded and fashionable house, and the audience wept and laughed as the actress willed. Her annual visits are always warmly welcomed.

Item: Al Phillips tells me he has greatly remodeled his U and I, the first production of which I have already mentioned, and I donut not he will make a go of it. My thanks are due to Manager Wolcott, of U and I, for courtesies shown. Both he and his star, Phillips, are pleasant men to meet.—Some enterprising manager who wants to secure a good burlesque actress ought to lift Maude Beverly from the oblivion in which the Davene show at present sinks her. She is that *rara avis*, a semio-comic singer, that can really sing, and can accompany the music with very pert and "taking" action. This opinion is not biased by personal prejudice other than that obtained from the orchestra-chair.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Lilly Clay's Gaiety co. in Adamless Eden, 5th; small house; very few Eves in the audience. We have had a surfeit of feminine limbs. The Star Lyceum course opened auspiciously 8th, with the Boston Ideals in Giralda, which, though nicely sung, was coldly received by the large and fashionable audience. Giralda is too slow and the plot, though clever, is discovered in a bungling manner, and the three hours used up should be reduced to two. Marie Stone and Tom Karl received the only encore. Agnes Huntington, who made her debut on the operatic stage at New Haven, 5th, possesses a fine voice, but is somewhat stiff in her acting. Barnabee made the most of an inferior part. Herndon Morsell as the miller sang sweetly, and acted the part well. May Blossom, 20th.

Items: The Edison Electric Light Co. has established a plant in this city, and the Opera House will probably be lighted by electric lights, as Manager Omey has investigated the system and is favorably impressed.—Arthur S. Anthony was in town 9th, making a date for Wallack's Moths co. probably the 11th of December. He says he has no Uncle Tom's Cabin co. on the road, but has turned all properties over to Roland G. Pray, of this city. We understand that Pray and Dr. Noble, of this city, are to jointly present that time-worn drama or dog-ma.—The additional horse railway facilities are undoubtedly helping the business at the Opera House, reaching, as the new lines do, sections of the city remote from the centre.

NORTHAMPTON.

Opera House (George S. Whitbeck, manager): Joseph Proctor, 7th and 8th, as Virginius and Nick of the Woods, to light business. Supporting co. very good.

CHELSEA.

Academy of Music (James B. Field, manager): John Howson, Putting on Style, 5th to light house. Redmund-Barry co., Midnight Marriage, 7th, to large business. Kate Claxton presented Called Back to a well-filled auditorium of her admirers, 8th. Booked Carrie Swain, 19th; Si Perkins' co., 23d; Maggie Mitchell, 27th.

TAUNTON

Music Hall (A. B. White, proprietor): The Redmund-Barry co. presented A Midnight Marriage to a good-sized audience, 8th, giving the best of satisfaction. C. H. Clark's co., in Ten Nights in a Bar-room, 10th, to a large house. Harrison and Gourlay, 21st.

BROCKTON.

City Theatre (W. W. Cross, manager): Mattie Vickers in The Alarm Clock played to good business, 7th, 8th and 9th.

People's Theatre (E. A. Holbrook, manager): C. H. Smith's U. T. C. co, was the attraction 5th, 6th and 7th. Business fair and co. ditto.

Personal: E. A. Holbrook has taken a lease of the People's Theatre, which he is going to renovate, and will try the experiment of giving good entertainments at medium prices.

LAWRENCE.

Opera House (T. A. Sweeney, manager): The Alarm Clock, 5th, to a very small house. Mattie Vickers and Mr. Ryan were the whole life of the show. Harrison and Gourlay, 7th, played to a fair house and gave good satisfaction. Theodore Thomas' Orchestra, 8th. It was the opening of a course of entertainments to be given under the auspices of the Young Men's Christian Association. Mr. Thomas was assisted by Emma Juch, the celebrated young soprano, and Albert Paulet, tenor, who sang very acceptably. Henry Chanfrau, 9th, in Kit, played to a good house.

LOWELL.

Music Hall (W. D. Quimby, manager): Kate Claxton in Called Back brought out a large and fashionable audience 6th, notwithstanding the disagreeable weather. Outside of A. Salvini the co. is rather indifferent. Henry Chanfrau's Kit, 8th, had a well filled house. John Howson did not fare very well 9th and 10th. His imitations were the only bright spots in the piece. Skipped by the Light of the Moon, 16th; Arthur Rehan's Night Off, 17th.

Item: Through the enterprise of John Cosgrove, formerly manager of Huntington Hall, our citizens had the pleasure of hearing Theodore Thomas' magnificent orchestra at the skating rink, 9th. Large and cultured audience.

WORCESTER.

Theatre (Charles Wilkinson, manager): Davine's Allied Attraction, Maggie Mitchell in Fanchon and Maggie the Midget, and Arthur Rehan in A Night Off, were the attractions last week. Fair business all. Harrison and Gourlay, in Skipped, are the next attraction, and come 17th. Shadows of a Great City is billed for 22d, 23d and 24th; Clio for 26th and 27th; the Carrols, in What Can It Be? have the date of 28th; Evans and Hoey, 30th and 31st.

Items: Bennett and Moulton tried the experiment of taking Mechanics' Hall instead of the Theatre for a week, and did not like the result. The hall is an excellent place for grand concerts, balls, etc.

LYNN.

Music Hall (James F. Rock, manager): Floy Crowell appeared during last week to the largest business ever accorded a similar organization in this city. The receipts for the week were $2,064. Queen's Evidence, Octoroon, Divorce, Fanchon, New Magdalen, Child of the Regiment and Oliver Twist comprised the repertoire. Well-pleased audiences.

Waxed-Ends: Justin Adams, of Atkinson and Cook's co., has written a play for Miss Crowell entitled Zep, the Mountain Mite.—The perennial John Murray, of Rip Van Winkle fame, is also writing a play for the little star. There is a large advance sale of seats for the Stoddard lectures.—Atkinson's Bad Boy No. 2 sailed for Halifax last Friday.—The city is flooded with paper representing five attractions that will appear here this week.

HAVERHILL.

Academy of Music (James F. West, manager): Bristol's Equescurriculum, week of 5th, did a very good business. Shadows of a Great City 19th, 20th, 21st; Boston Uncle Tom co. 24th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): The Ullie Akerstrom is an actress of great versatility, and the supporting co. is better than the average. Frank Charvat, the manager, is a very pleasant gentleman to meet. He is a firm believer in THE MIRROR.

MARLBORO.

Fairmount Opera House (F. M. Riley, manager): Joseph Proctor 5th, in Damon and Pythias, and 6th in Richelieu. Fair business. Annie Proctor, Mr. Allen and Mr. Gilfeather deserve special [illegible] U. T. C. co. played to good [illegible].

FITCHBURG.

Opera House (F. A. Currier, [illegible] and Gourlay in Skipped by the Light of the [illegible] good house.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): A Brave Woman, first half of the week, attracted very meagre audiences. Sara von Leer is a [illegible] actress, but as Lillian Bell she does not satisfy her admirers to any visible extent. The Thompson Opera co. filled out the rest of the week on a return engagement and again demonstrated its claim to popular favor. In a pecuniary sense, the engagement was a profitable one, and to say the large audiences were entirely pleased is but a small expression of their satisfaction. Carrie Godfrey does extremely well as Katisha, but [illegible] bored with a cold, which somewhat marred her [illegible] voice. She has a good stage presence, and a round, beautiful voice. Franc Hall was given a good reception by her Detroit admirers, pleasing all by her [illegible] manner and musical smile, and the [illegible] MacCollin created uproarious applause. Philip Branson has not the opportunity for displaying his talents as in the Beggar Student, but nevertheless his fine voice charms the fair sex to a considerable degree. J. B. Studley in A Prisoner for Life 16th, 17th.

White's Grand Theatre (Charles O. White, manager): The first half of the week was filled by Annie Lewis in A Little Trump. She is in herself a clever young actress, but the play as a whole does not meet with approval. The Theatre was crowded nightly as it also was during the remainder of the week with Richard Gorman in Conrad. Ada Richmond and co. 19th, 20th, 21st; Moore, 22d, 23d and 24th.

Squibs: E. D. Price, of 'Frisco, is in town and will remain ten days, preparatory to taking his family back to his hunting ground.

JACKSON.

Assembly Hall (Irving B. Rich, secretary): At last one remaining skating-rink is a thing of the past, and has been transformed into a theatre. Although Harry Webber opened it last week, it was reserved for Jacques Kruger and his co. to play there first with the place in a completed state. The manager had the misfortune to have his date fall upon a bad spell of weather. There was a counter attraction at the other theatre, but business was fair notwithstanding. A large, roomy auditorium and a fairly equipped stage is the result of the transformation; a seating capacity of about [illegible], lit entirely by electricity, both arc and incandescent lamps being employed. The stage has twelve complete sets of scenery, besides four pleasant dressing-rooms. Size of stage, 32x63; opening, 28; height of proscenium, [illegible]. About seventy-five incandescent lights are used on the stage alone. The management is composed of leading business men, who intend to employ a competent manager. Annie Lewis, 8th, 9th, 10th, as the Little Trump, supported by a very inefficient co.; and it is really a pity that this bright little girl should be so feebly supported as she is, with a few exceptions. John S. Ashton and Harry Freeman came here to help the co. out of a hole, but returned to Detroit, from whence they intend to leave immediately to fill engagements already arranged. Business but fair. Stafford-Foster co., 19th, 20th, [illegible].

Hibbard Opera House (C. J. Whitney, manager): Maxwell's Uncle Tom co., 6th and 7th, with the finest scenery ever shown here. *Same dogs, same* [illegible] *same actors*. Business good. J. M. Hardie and Sara von Leer also did a good business with their Brave Woman. A discriminating audience was well pleased. Although this was the first appearance of Miss Von Leer, she has gained the confidence of Jackson, and she will, no doubt, do well hereafter. Support good. Fred Bryton, 13th.

Old and New Faces: Among those who herald the coming of stars of greater or less brilliancy, the following have visited us during the week past: George [illegible]chett, with Annie Lewis; Harry Lee, with Fred Bryton; Harry Hapgood, who wears Mixed Pickles; and James Moore, who is here laying out his [illegible] for Stafford.—Benny Berger is very ill at the [illegible] here. Leigh Lynch contemplates taking him South if he is able to go.—The Assembly orchestra needs [illegible] up by the change of some of its members.—John S. Ashton did some clever work in the leading part of Little Trump. It is to be regretted that he cannot stay with the party, and that all are not as capable actors as he. Frank Dunbar takes his part after the co. leaves Jackson.

FLINT.

Music Hall (Thayer and Page, managers): Bentfrow's Jolly Pathfinders, 7th; good house; good satisfaction. Master Frankie Jones received the most applause. Egbert Dramatic co., week of 12th, Kate Glassford, as the star.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): The World, with excellent scenery and a fair co., was given 5th and 6th. Attendance fair. A much-advertised play called Lost proved a great disappointment to all who saw it 9th and 10th. The author's object evidently was to introduce as many blood-curdling scenes as possible during the action of the play, in which he succeeded admirably. The cast included very good and very bad material. The scenery and stage appointments were excellent. Emma Abbott, 12th, 13th; A Prisoner for Life, 16th, 17th.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Maxwell's Uncle Tom's Cabin, 4th and 5th, to fair houses. A Brave Woman, 9th; small house.

COLDWATER.

Tibbets' Opera House (B. S. Tibbets, manager): [illegible]ber's Nip and Tuck co. played to a fair house, giving excellent satisfaction. Pauline Markham and her co. presented Dolly's Luck to a small house, 9th.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Kruger's Skating-Rink to small house, 6th. A Prisoner for Life, 16th, 17th; Thompson's Opera co., 21st, 22d; A Parlor Match, 26th; Denman Thompson, 31st.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Dore Davidson and co. in Lost, 7th and 8th, to good business. The avalanche scene is very ingenious. The World (Dickson and Joel's), 9th, drew a good house. Repeated 10th, matinee and night.

PORT HURON.

City Opera House (L. A. Sherman, manager): The Egbert Dramatic co. closed a very successful week Saturday. The co. was greeted by overflowing houses at low prices.

MISSOURI.

SPRINGFELD.

Mansfield Opera House, (William Shipley, manager): A very large and well-pleased audience greeted Fowler and Warmington's co. of comedians in Skipped by the Light of the Moon. Mr. Warmington reports excellent business this season, and expresses himself as quite well pleased with the general outlook.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Sol Smith Russell and a very good co. in his new play, Felix McKusick, 3d. Mr. Russell was very good and gave the same satisfaction that he always does. Business large. McNish, Johnson and Slavin's gave a very good minstrel performance to good business, 5th. The Adah Richmond Burlesque co., 7th. Business small. Denman Thompson as genial, kind-hearted old Uncle Joshua Whitcomb, 8th. Mr. Thompson has always played to large business, but on this visit he faced the lightest house of the season. Nevertheless, he and his fine co. gave the same careful and enjoyable performance as of yore.

Joke: E. A. McFarland, manager of Denman Thompson, was in town the day of the McNish, J. and S. performance. Mr. McFarland was introduced as Mitchell, the slugger. Our local sports sized him up and concluded it would be no trouble to get away with him, and so two of them issued challenges. As Mr. MacFarland is not in that business, he concluded that valor's best part was discretion, and so left town on the next train.

HANNIBAL.

Park Opera House (J. B. Price, manager): Denman Thompson drew a fair-sized house 9th. All pleased as well as ever with Uncle Josh. Gus Williams 16th; Gillette's Private Secretary 20th; Tony Denier 21st and Barlow, Wilson and Rankin 31st.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Joseph Murphy, 5th, 6th, 7th and matinee, presented Kerry Gow and Shaun Rhue to good and appreciative houses. Catherine Lewis in The Circus Queen, 8th, 9th and 10th. Miss Lewis has for the past week been suffering from a severe cold and sore throat, so that she was unable to sing many of her best songs, much to the lady's discomfort, as this was her first appearance before the St. Paul public. The audiences were well pleased with the performance, yet the play is not impressive or catchy. Miss Lewis is bright, clever and versatile, playing the title-role in a pleasing, off-hand style that caught the house. Hugh Gibson (the author), Donald Robertson, John Templeton and Thomas H. McGrath did full justice to their parts. Mestayer's We, Us & Co., 15th, 16th and 17th.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of 5th. Harry Colton Dramatic co., in Kentuck. Business light.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The Private Secretary, as played by the Madison Square co. and Gillette and Kennedy, was the most [illegible] engagement of the season in the comedy way, [illegible]

(CONTINUED ON EIGHTH PAGE.)

EW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - OCTOBER 17, 1885.

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Ainsleigh, Lillian	Jefferson, Joseph
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Arlington, Maggie	Kendal, Ezra F.
Adolphie, Mr.	Kreesig, Hans
Aldrich, Louis	Knowlton, Geo.
Abrahams, Ed J.	Kyle, O. W. Mrs.
Armstrong, Sidney, Miss	Kyle, O. W.
Blackburn, Marie C.	Leone, H.
Barclay, Annie	Lane, E. H.
Belmer, Henry	La Pierre, Freddie
Brooks, Joseph	Langtry, A. P.
Bancroft, George	Lindsay, J. S.
Bonner, Alfred	Lennon, A. F.
Blumenthal, George A.	Lacy, Harry
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Ballo, Louise, Mgr.	Marsden, Fred.
Benham, M. E., Mrs.	Miller, Florence
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Biggar, Laura	Morris, Clara
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Barrows, J. O.	Morgan, Willis
Bishop, T. W. H.	Mortimer, Chas.
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Bullock, Estelle	Pendy, John
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Chandle, Florence	Peterson, W. G.
Carlisle, J. C.	Pringle, C. W.
Chanfrau, Henry S.	Reeves, W. H.
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Corlette, Helen	Robley, C. M.
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Hunter, T. M.	Welch, W.
Hill, A. D.	Wainwright, R.
Halford, H. H.	Young, W. H.
Irwin, Selden	

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Notice.

The beautiful lithographic supplement depicting the masque scene in Romeo and Juliet as it is superbly presented on the stage of the Union Square Theatre will be presented to every purchaser of THE MIRROR, published on Thursday, October 29. Special orders for this number can be sent to any newsdealer or to the publication office.

Direction of the Current.

We drew a wholesome inference from the fact that there have already been several failures in companies sent out upon the road, inasmuch as the miscarriages have mainly resulted from the attempt to run worthless plays.

From this we infer an improved state of taste and the demand on the part of provincial audiences for better entertainment. We take courage when we look, on the other hand, to the number of presentations which have succeeded in our city, taking note that they are in advance in quality and treatment upon the work of last season.

In every direction we observe a better feeling toward the stage and a greater interest in its followers. In fact no live journal at all inclined to notice the world as it moves can safely avoid to give attention to the building of new theatres, the opening of old ones, the companies engaged and the personality of its professors. There is one consideration occurring to us which should bear strongly upon the display of the stage—they move, so to speak, in mass, and the action of the humblest member has more or less effect in character and repute upon the whole body, and so likewise in every member advances to a higher and better grade [illegible] an important accession and re[illegible] objects which employ the talents and services of the actor are recognized by the public as having a vital interest and partaking more or less of the everyday life of the people. The stage is held to be a real, a genuine employment, a substantial element in society and civilization. The influx upon its ranks of the fashionable class as writers and performers, and the numerous volunteer combinations composed of the best material, enhances the power and increases the number of the supporter of the drama.

From those currents moving rapidly and deeply, and more deeply every day, we may expect to draw fresh life to the theatres and creations vivid with the keenest instincts and broadest experience of our people. Nor will the regulars be disarranged by this inroad of volunteers, but rather incited to greater efforts and loftier achievements, as might be expected from the old guard of the Drama and the Theatre.

Home, Sweet Home.

The Flood Rock burst-up was a big thing in explosions, but no one would fancy that the tons of rack-a-rock that tore the ribbed rock from its bed and dashed the fragments about as the Norse giants used to hurl the boulders from fior and ness in the Eddaic times, would also have caused the softer emotions of homesickness and *a mor patriæ* to well up in the bosoms of human beings; but so it was, and thus it chanced.

The native Californian is smart—that is beyond doubt—and, being smart, you will find him numerously in all situations where tact and brightness of brain is needed. Therefore he is very numerous in theatrical life, both on the stage and in the office. When the thunderous boom shook the bowels of our Isle on Saturday morning, and the houses trembled, and the chandeliers rang, by reason of the "temblor," all the treasurers, box-office keepers, singers, actors, ballet-girls and choristers of Pacific origin simultaneously burst into tears. Their hearts turned to tender thoughts of former joys and with one accord they exclaimed, "Oh dear, we feel just like crying, it reminds us so of 'Home, Sweet Home.'"

"Opera---Sung by Americans."

"Opera—Sung by Americans," is the title of a well-written pamphlet issued by the American Opera Company on rough æsthetic paper, and containing a fund of information as to the intentions of that patriotic body. Now, while there is truth in the aphorism that "Art has no country," but is the inheritance of all mankind, we yet clearly see, and fully sympathize with, the laudable idea of lending a helping hand to our own country-folk in art as well as in the more practical roads of life. Carl Rosa has elevated opera in English to a station equal, if not superior, to opera in Italian, on the other side of the Atlantic Ferry, and his Covent Garden season was patronized last Spring by the upper-ten of London to his and our hearts' content. That the equal results may be achieved here is undoubtable—always providing equal means are used—and we hope and believe that we shall see opera given in our native tongue hold its place alongside opera sung in strange dialect. Opera, "to be understood by the people," but as for opera "sung by Americans," that must of necessity depend upon the capacity of Americans to sing opera worthily, and the programme officially put forth by Mrs. Thurber and her associates evidently recognizes the fact—and, at the risk of being quoted among "bulls," gives the names of many performers, both vocal and instrumental, whose Americanism is, to say the least, mythical. Never mind, so long as they are good; that is the main point. That Theodore Thomas is a most capable conductor of symphonic orchestral music is beyond cavil; that he is a thorough disciplinarian, all must admit. That as a musician he stands in the front rank is well known, but that he is an operatic conductor and accompanist remains to be seen, and heard. Mr. Hinrichs, his first lieutenant, is also an excellent musician, somewhat iron-bound, but sterling. This gentleman's experience in San Francisco as conductor of Mr. Locke's season of comic opera in that city must have given him more or less experience in accompanying erratic vocalists; for verily he had some very "wandering minstrels" to deal with, and we should not wonder if he proved himself fairly equal to his task. Nevertheless, we humbly hint that there are conductors resident in New York whose experience is far greater and whose ability is proved. If Pauline L'Allemand be American, then is she woefully miscalled—unless German and American are convertible terms, as, indeed, they may be in some parts of the country. Densbey and Juch are also names that smack of a Teutonic origin. Doubtless Montague and Walker are "natives and to the manner born." Americans, being naturally addicted to contralto and mezzo-soprano voices, are well represented in those departments. Of the tenors, Turner is an Englishman, and a very good singer with an excellent voice. Among the baritones, George Sweet is what his name denotes—and powerful withal; and Lee and Stoddart stand well in their art. Of the bassos, Whitney and Hamilton, Gilbert and O'Mahony are all favorably known. We presume O'Mahony is American by respect of birth, on the principle—"Erin go unum e pluribus bragh." The dancers, of course, are all foreign; for what true-born American could ever dance anything but a breakdown or a clog. Heading the repertory of operas we rejoice to see Gluck's Orpheus, a work scarce ever to be heard out of Paris, and there with such "maimed rites" that much of its beauty and interest are lost, but which is full of charm, and gives the first hint of that idea of operatic congruity which Wagner has since elaborated with such success. If the part of Orpheus be worthily represented, we predict a furor of success for this old but by no means rococo work. We fondly hope that Halle's admirable translation will be used as published in London, and not some half German version, as is usual in our New York production of foreign opera. The orchestra will, of course, be unrivalled; for that we may unreservedly trust Mr. Thomas, whose organ of "natural selection" is very marked, and who is quite American enough to take good care that he will not work without tools.

Personal.

JUDIC.—Above is a picture of Madame Anna Judic, whose delightfully artistic work in French vaudeville places her in the front rank of actresses in that peculiar field of endeavor.

MINER.—Harry Miner leaves for Chicago to-day (Thursday).

FORSYTHE.—It is announced that Kate Forsythe will shortly join the Breadwinner company as leading woman.

COWELL.—Sydney Cowell is playing the part of Meg in The Willow Copse, having superseded Mrs. Charles Walcot in the cast.

LEWIS.—Lillian Lewis will shortly leave the Carrolls' company and star in The Creole. The tour will be backed by a Troy manager.

DAZIAN.—Philip Dazian is kept busy explaining the answer to his conundrum, perpetrated on board the *Vif*, "Where is the bath-room?"

PINERO.—A. W. Pinero sailed for England on Saturday last after the success of his play, The Magistrate, at Daly's Theatre, was assured.

LEE.—Harry Lee has made a genuine success in his new play, The Don. It was first produced in Chicago on Oct. 5, and was highly praised by the press of that city.

HOLLAND.—E. M. Holland does not wish to be confcunded with E. J. Holland. The latter is now a member of Emmet's company, while E. M. Holland is in New York and disengaged.

COOPER.—The leading man of Madame Judic's company has made himself quite a favorite with the audiences at Wallack's. In Lili, La Femme à Papa and Niniche he has done excellent work.

CARTE.—The report that D'Oyly Carte was to leave for England in a few days is without foundation. Mr. Carte is at present busily engaged in getting together a Mikado company for the Hollis Street Theatre, Boston.

MATHER.—On our first page there is a portrait of Margaret Mather, the tragedienne whose conquest of a critical New York audience on Tuesday night was an achievement almost unexampled in the history of the local stage.

ABBEY.—Henry E. Abbey has been christened "the Commodore" by his intimates. The yacht *Vif* has been placed at his disposal by W. H. Crane and a good deal of his leisure is spent cruising about the harbor with a party of friends.

OWENS.—John E. Owens, who was to have gone South this month to spend the Winter in Charleston, has had a relapse, and is reported to be in a critical condition. He is at his home at Towson, Md., suffering from cancer of the liver.

KELLOGG.—Clara Louise Kellogg will make a sixteen weeks' concert tour, covering the South, and opening next month.

SCANLAN.—A handsome colored crayon portrait of W. J. Scanlan in a magnificent gold frame, with silk velvet plush molding, was presented to Harry Miner last week, and has been added to the art collection adorning the lobby of the People's Theatre.

PRAISE.—Robert Mantell is in ecstasies over In Spite of All. He holds that Minnie Maddern has stamped herself as a great artist, even if she never does anything else, and compares her performance to that of Sarah Bernhardt in Frou Frou.

SCHROEDER.—Charles Schroeder has no longer the business management of the Fifth Avenue Theatre. He is looking after the interests of Rosina Vokes' company. Mr. Schroeder's courtesy was notable. Mr. Stetson has not improved his staff by the change.

HOWSON.—John Howson says: "I had the usual anxieties and trials incidental to a new venture and with, I hope, some profit of experience at least to help me to success. The press notices point to the fact that Putting on Style did not afford me a proper opportunity, though there was much that was pleasing and amusing in the entertainment."

HAT.—Harry Miner offered to wager a hat Monday evening, after the second act of Woman Against Woman, at the People's, that the receipts would increase every night. Tuesday morning Marc Klaw read the prophecy of the big storm in the weather reports of the morning papers. He at once sought Miner and accepted the bet. The house Tuesday night, in spite of rain, went $200 over Monday. Klaw has taken time by the forelock and ordered the hat. He can afford to do so.

MORRIS.—Thomas E. Morris, the veteran actor and manager, died rather suddenly at his home in this city on Sunday morning. Mr. Morris had been ailing for some time with erysipelas Mr. Morris was a native of Troy, and was fifty-six years of age. He was burried on Tuesday. The Elks provided a plot in their Rest and donated a sum of money to the widow. The Actors' Fund bore the other expenses. Mr. Morris had long been a member of the Union Square Theatre stock company.

LEONE.—Signor Leone, the basso singer of Bartley Campbell's travelling Paquita company, was injured last Saturday afternoon, while the company was at Port Jervis, N. Y. Signor Leone was on the stage practising his music for the part of Pascal, while the property man was loading one of the pistols used in the duelling scene. The pistol was accidentally discharged close to the singer's face, the powder burning his face and injuring an eye terribly. It is feared that the sight has been destroyed. Nelse Waldron, who was present, brought the suffering man to his house in this city.

Novel Stage Properties.

The American Theatre has been lately enriched with an assortment of professional *bric-a-brac*. Some time ago a report got abroad that a Philadelphia actor had come into possession of a Yorick's skull over which Kemble, Macready and Forrest had in turn held a clinique. Following this we heard of a lucky American humorist who had secured the breeches which a famous English low comedy man had worn in a startling Bohemian melodrama. Then, on a collateral and kindred line, we heard that W. J. Scanlan's manager had secured permission from George W. Childs, Esq., who owns a harp once owned by Tom Moore, to have the instrument photographed and use the pictures to advertise Scanlan. Finally, to cap the climax, we are advised that Mr. Lucy, of Charlotte Park, has presented Mary Anderson with a fat buck, selected from his famous herd, which is to be stuffed; in order that it may be used in her representation of As You Like It.

And these recitals involve a question of considerable importance to the profession, namely, to what extent such adjuncts are legitimate for use in a stage performance?

It is held by those who have examined the matter critically, that nothing should be introduced in the presentation of a play which may interrupt the action or divert the auditor's interest from the main theme and motive of the drama. Whatever is extrinsic, so far detracts from the face of the character and the development of the plot. To apply the principle to the cases in hand. The skull of Yorick being an ordinary stage property, no wise differing from the ordinary mask, takes its place, as a matter of course and without objection. The breeches, if at all eccentric or a misfit, may be open to objection. The music of the harp may assimilate and harmonize with the scene. The Charlecote deer raises a doubt whether for the moment it might not more attract the notice of the audience than the lovely boy-cherub of Rosalind. Will it promote the verisimilitude of the scene as a bona fide part of it or be regarded as a thing apart, a sort of museum *curioso* and for the time anent the play *per se*?

It has been always held as a strict rule of art that nothing should be said or suggested which cails the mind of the spectator to a subject foreign to that in hand. Such attempts are regarced by strict judges as meretricious. It is possible, as in the case of Edmund Kean and Stanfield's great oak-tree, that the genius of the actor may nullify and overpower any foreign intrusion upon the scene.

Bolton Rowe's Work.

"I've been here just six weeks," said B. C. Stephenson (Bolton Rowe) to a MIRROR reporter, who found him in his room at the St. James Hotel, "and during that time you can hardly say that I've been idle. I have been interviewed but once, and that was by a young man who came to my bedside when I was ill and amused me by reading me my obituary. But, putting trivial matters aside, I have just finished writing a four-act play for Lester Wallack, which has been approved by both my friends, H. A. Jones and Kyrle Bellew. The piece is a society melodrama, adapted to the size of the theatre for which it was written. Blood-and-thunder in the drawing-room, you know. In large theatres you get your success through big situations. Are there any mechanical effects? No, I do not believe in them particularly—or, rather, I think it detracts from my ability as a dramatist to make use of them. If I cannot raise a laugh or bring tears to the eyes without getting two or three carpenters to help me, I have not succeeded as a dramatist. Boucicault was a great stage-carpenter, but he never let the success of a play depend upon any one stage effect. His Colleen Bawn is a beautiful play, but without the cliff scene it would be just as great."

"When do you return to England?

"I am going back next week, as far as I know now, as it is very possible that one of my plays will shortly be produced in London. I can't say whether I shall come back here to produce my play at Wallack's, but I am almost sure that I will run over. Wilson Barrett told me, just before I sailed, that he would most probably be over himself in the Autumn of 1886. His contract with Mr. Abbey, however, is not yet signed, I believe."

Booth---Barrett.

For a long time past rumors have been current regarding a coalition between Edwin Booth and Lawrence Barrett, and, like all reports set afloat by mere hearsay, and not based on official information, these have as often shot wide of the mark as near. Among these stories was one to the effect that Arthur B. Chase, Mr. Barrett's manager, had arranged matters, through the investment of $50,000, by which his star and Mr. Booth would appear jointly or on different nights supported by the same company. Other reports were to the effect that Mr. Barrett would relinquish the glitter and charm of the stage for the cares of management, and that he would be the sole manager of his eminent contemporary.

The real intentions of Mr. Barrett show a far different state of affairs, however, and one which reveals that gentleman as an aspirant for fame and financial results in the roles of actor and manager both. In fact, Mr. Barrett intends benefiting not only by his own efforts as a tragedian, but to reap the benefits of the genius of another—something that but few eminent actors have ever dreamed of, let alone put into practice. From official sources, THE MIRROR was yesterday given the facts of the prospective coalition.

Edwin Booth will travel next season under the management of Lawrence Barrett, the latter furnishing the company and arranging all the business matters connected with the tour. Mr. Barrett will play his own season as usual, and the two organizations will be quite distinct, although under the same management. Mr. Booth's tour will comprise all of the large cities in the United States, and the two companies will be the strongest legitimate organizations ever getten together. The plays of both tragedians will also be produced with special scenery and costumes, so that the lovers of the legitimate may expect a rare treat next season.

Salvini's Present "Farewell."

Signor Tomaso Salvini, the eminent Italian tragedian, arrived in this country on Monday morning on the steamship *Normandie* from Havre. The actor was given a hearty welcome by a party of friends who went down the Bay on a tug to escort him to the city. He was then at once taken to the Everett House, where a suite of rooms had been engaged for him, and in the reception parlor of which hotel a representative of THE MIRROR bade him once more welcome to American shores. With the aid of Signor Chizzola, who conversed with the tragedian in French, the scribe managed to have a pleasant interview.

"I had a very pleasant voyage over," was the Signor's first response; "very pleasant, indeed. Do I remain long in America? Oh, yes. My season is for six months, beginning on the 26th of the month, when I open at the Metropolitan Opera House in Othello, supported by an English-speaking company, my son, Alexander, playing leading juvenile parts. During the season I play The Gladiator, King Lear, Ingomar, Othello and Coriolanus. The last-named I play during the second week in November, and it will be the first time that I have essayed the role. It will, in fact, be the only new part I shall attempt. I know that the part has been made famous here by your Forrest, but I have given a great deal of attention to the role, and I intend making it one of the most important events of my dramatic life."

"And is this your last season in America?"

"Well, I hardly know. I have some doubts as to whether the American public would stand another 'farewell.' I may risk it, though. As far as I'm concerned I would like to come here every year."

"Why, are your engagements here more successful financially than those in Europe?"

"They are about on a par with my seasons in England and Russia."

Signor Salvini's season in this city is for three weeks of twelve performances. The costumes througbout will be new. From this city the tragedian goes to the Chestnut Street Opera House, Philadelphia, for one week; Boston, for two weeks; Washington, Chicago and the other large cities, the tour ending in San Francisco.

Letter to the Editor.

A LETTER FROM CAPTAIN LEE.

WINDSOR, Ont., Oct. 8, 1885.

Editor New York Mirror:

I have just read, with deep interest, in THE MIRROR, the account given by my old friend, Charles Gayler, of the last days of one I much revered. I mean Mr. Hamblin. Mr. Gayler is doubtless quite correct as to the dying scene. I was at that time treasurer for my poor friend, George Skerrett, at the Albany Museum, and the instant I heard of Hamblin's death I came to New York, and with one who had been my treasurer in Quebec, the late Edward Seguin, Jr. (the firm being Lee and Wallack), attended the funeral. There stood Mrs. Shaw, at the head of the stairs, in white crape, and in a melodramatic attitude, and from that elevation she ordered the bearers to "move the body." I was one of the followers to the grave. A few nights after I saw her in a stage box at the Bowery, when she took off a long black crape veil and hung it over the front of the box.

Yours faithfully,
JOSEPH S. LEE,
President Shakespeare Club.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The author of The Silver King and Saints and Sinners, Henry A. Jones, is going back to England on Saturday week to supervise the production of his new farcical comedy at the London Vaudeville. It is his first essay in the field of froth dramatic writing. Mr. Jones has popularized himself during his stay here He is a charming man, gentle in manner and gifted with rare conversational fluency. Unlike most British playwrights who pay us a visit, he finds much to commend in our plays, our actors and our habits. He expressed himself as being much delighted with Margaret Mather and the Union Square production of Romeo and Juliet Tuesday night. Now that I have found the author to be as welcome personally as the plays he has sent us, I wish to express the hope that he'll not permit a long time to elapse before he comes again to our metropolis.

* * *

A party of newspaper men came down from Buffalo on Tuesday to attend the Mather premier. Among others in the party was Samuel Fleischmann, dramatic critic of the *Courier* in that city. This gentleman is a thoughtful, cultivated writer, and he has made the theatrical columns of his paper not only read with interest but fraught with an influence that is not entirely local. The Buffalo boys did not remain in town long enough to give their metropolitan brethern an opportunity of taking them in charge, but during their short stay Mr. Hill looked after them with the generous hospitality that is one of his many admirable characteristics.

* * *

Dr. Griffin tellls me that Gilbert's piece, Comedy and Tragedy, will have to be renamed before it is done at the Star, as the title is copyrighted by somebody else in this country. If the requisite authority to use it is not obtained, the name Clarice will be substituted. This little drama is said to present Miss Anderson to the best advantage. The transitions from mirth to tears are striking, and they call forth all the versatility that the artiste has at her command. Clarice combined with Pygmalion and Galatea will make a very attractive bill.

* * *

What is the matter with the *Herald*? Yesterday it devoted three lines to Miss Mather's New York debut, a subject which all the other dailies considered to be worth from half to two-thirds of a column. The ways of Bennett and his organ, like the mercy of Providence, passeth understanding. New critics pass in and out of the dramatic editor's chair like the vampire in the pantomime. Perhaps the *Herald* happened to have no entree on Tuesday night—stranger things have been in the *Herald* office.

The Actors' Fund.

A meeting of the Trustees was held on Thursday, Oct. 8. Various reports of progress of committees were read.

After the adjournment, ex-Judge Dittenhoefer was presented with the testimonial prepared by the Fund in recognition of his eminent services in securing the passage of the Theatrical License bill. Mr. Palmer made the speech of presentation, and ex-Judge Dittenhoefer responded eloquently. He urged the necessity of watchfulness in seeing to the enforcement of the license law in all cases, and he gave notice that an effort would be made next Winter to make the award of a fair amount of the fees to the Fund compulsory and not discretionary. A collation followed the presentation.

During the two weeks ended Saturday, Oct. 10, nineteen applications for relief were received. Fourteen were favorably acted upon, four were rejected, and one is held in abeyance. There were four funerals in the same period.

During the two weeks $302.25 was expended in relief, and $50 for one funeral.

At to-morrow's meeting of the Executive Committee, Assistant Secretary Baker will hand in five new applications.

A communication has been received from the Actors' Benevolent Fund, in London, of which Henry Irving is President, in regard to relieving sick members of the profession in England. The English Fund makes a proposition to cooperate with the American. The letter will be laid before the Executive Committee to-day (Thursday).

A committee of the Elks waited upon the Building Committee last Thursday, and made a proposition that the two associations combine in the erection of a building for their joint uses. The proposition was referred to the Trustees for action.

The committee on burial plots reported progress.

New members and annual dues paid in: Amelia Somerville, Fred. Runnells, Wilby Frampton, F. H. Kenworthy, Kate de Wolf, Charles R. Bacon, Adele Clarke, E. T. Webber, Louise A. Fox, George L. Smith, David M. C. Blythe, Olive West, L. J. Vincent, Lizzie F. Young, George Backus and William F. Burroughs.

Helen Dauvray's New Play.

"The first rehearsal of Bronson Howard's new four-act comedy, One of Our Girls," said John Rickaby, the other day, "took place on Monday, and proved perfectly satisfactory. Miss Dauvray is very sanguine over the play, and believes it will be a great success. The play will be produced at the Lyceum Theatre on or about Nov. 9. Mr. Howard will remain in the city directing the rehearsals, and superintending the production generally, so that everything in connection with the comedy shall be put on as the author desires it. My company I consider one of the finest ever gotten together."

"What is the subject of the comedy?"

"That I don't care about mentioning. It is a society comedy, and the subject is an entirely new one in every respect. There will not be much chance for scenic display, but I can tell you honestly that no expense will be spared on it, and that the piece will be given the finest setting possible. One of the acts will be entirely novel, and will reveal something never done here before in the way of scenery. Another of the scenes is now being painted by Heineman. The decorations will all be by Tiffany and Co., while Pottier and Stymus will provide the furniture, which will equal in elegance any ever put upon the stage of a theatre."

Mr. Mantell's Visit Home.

"Have I enjoyed my vacation? Well, I should say I had," said Robert B. Mantell to a MIRROR representative, shortly after his return to this country from Scotland. "I had a splendid time. Altogether I've been away about two months, fully half of which I spent in Scotland. My home is there, in a little watering-place on the Clyde called Dunoon. I had a two weeks' gunning trip in the Lammermoor mountains, a place made famous now by the death of the Earl of Lauderdale, who was struck by lightning there about this time last year.

"After my stay up in the mountains I went to Hardington, which is near Edinburgh, and spent a week shooting rabbits. Then I was in Ireland for a week, and went to Belfast, where I had the pleasure of reconciling my two brothers, who had not spoken to each other for eight years. I gave a dinner in the city and made the two shake hands. Yes, altogether, I had a splendid time, although I'm not at all sorry to be back in harness again. Last season I played for forty-two weeks, and I thought I was entitled to a vacation. My season with Miss Davenport is for thirty weeks, and already I've had an offer from a city theatre to form one of a stock company next season. It's rather early yet, though, to think of anything of that kind."

A Chat with Mr. Bellew.

Kyrle Bellew, the English actor who has been engaged as leading man for Wallack's Theatre, arrived in the city the latter part of last week, and has since occupied his time in looking about the city, renewing acquaintances he had made when on a short visit here before, and making many new ones. His room at the St. James since his arrival has been made a sort of rendezvous for a number of the English actors here. A representative of THE MIRROR called to see him on Monday, and found him willing to converse.

Mr. Bellew's features are decidedly those of an Englishman and an actor. There is much in the strong cast that reminds one of both Irving and Wilson Barrett. The iron-grey hair—which does not betoken age, for the countenance is that of a very young man—is worn long, which makes the resemblance to the senior actor the greater. His eyes are clear and honest looking, and the face as a whole is much handsomer than that of Osmond Tearle. In figure, however, Mr. Bellew does not rank with the latter, either in height or breadth. He is of ordinary size, though well-formed and apparently muscular and vigorous. His attire is plain, without the least suggestion of "loudness."

"I am very glad to see you," was his cordial response to the scribe's greeting, "and I hope that I will prove acceptable as a subject for the interviewer. It is an art, this interviewing, that we know but little of in England. Regarding the role I am to take in In His Power, it is a very nice, straightforward part; very pleasant to play and yet not having the entire weight of the drama on it. In fact there is no leading part in the piece. I left off playing the part at the Princess' some time in May or June, at the end of the London season, and since that time I have been enjoying myself, principally with yachting."

"You intend staying here longer than one season, do you not?"

"That depends. My contract with Mr. Wallack, I think, is for a season of eight months. Whether I re-engage or not will have to be settled later on. I have offers to open in London in the following Autumn, but I have settled nothing as yet. My part in Hoodman Blind, which follows In His Power, is that which Wilson Barrett is now playing. It is a splendid part. The play, too, is very powerful."

"What do you think of New York, Mr. Bellew?" asked the reporter. "You must excuse mention of the subject, but after your last very brief visit to New York you published certain statements in an English magazine regarding America which were strongly objected to here. Do you hold the same opinions now?"

"I expressed no opinion then," said the actor, as he sat further back and laughed heartily at the complicated question. "I visited New York four years ago in a very undecided sort of way. A. M. Palmer cabled an offer. I cabled 'Yes,' and that I would settle matters on my arrival. When I got here and saw the character I was called upon to play, I refused to act on the ground that it was not a part suited to me, and that it might injure my reputation to appear in it. Matters between the manager and myself were settled amicably, and I cabled home that I would arrive in England on the same steamer that carried me away. I was in New York about six days. I was hardly able to see the city, and consequently I spoke as one would who had merely had a glimpse of a great metropolis. While at a London club I met Clement Scott, editor of *The Theatre*, who asked me to write something about my short visit here. I promised to do so, and did write a chatty thing which I thought nothing of, and which I have never looked at since. The heading was 'Six Days in New York.' When I arrived here, last week, I heard for the first time that I had been pitched into about the article, but why, I don't know.

"If you ask me what I think about New York now, I'll tell you," continued Mr. Bellew." New York is the most marvellous city in the world. I do not say this without knowledge, for I have been all over the world, with the exception of America, having been at sea for seven years. There is one thing in connection with New York that I have never seen in any city in my life, and that is the apparent ignorance, or, rather, disregard of value of money that is everywhere seen—in your buildings, in your theatres, in your hotels. Everything is on a gigantic scale. Your business places are palaces—your homes are mansions—your style of living among the higher classes is almost regal. I was marvellously struck last night when I visited the Casino with Mr. Stevenson and another gentleman. There is nothing so handsome or so novel in all London."

A Spanish Dramatist's Visit.

"Señor is now at leisure and will see you," said a bell boy to a MIRROR reporter, as he led the way through the corridor of the Hotel Martin in the direction of the apartments occupied by Don Luis Salome, the author of Vive la Cuba, La Maripoza, La Mujer y Estadas (now being played under the title of The Woman and the Law throughout England by Wilson Barrett's company), and other successful plays.

"Señor, is the report I have heard in Spanish circles true, that you are interested in the erection of a theatre in this city for the production of Spanish plays?"

"Yes. I will give you some information on that subject, for fear you may obtain incorrect reports from other quarters. The Spanish population of this city is by no means insignificant, and as at least one-half of these people are theatre-goers, especially if the performance is in Italian, as that language is nearest to theirs. But they have of late become disgusted with foreign theatricals, and yearn for drama and actors of their own, and for that purpose I have come here to make arrangements to secure a theatre. I have been for some time past negotiating for a property in the vicinity of Twenty-third street and Broadway. It is my intention to have the house of the Spanish interior style to the last letter of the alphabet. Thus the Spanish patron will forget for the nonce that he is in America."

"What style of drama do you propose to present? Others beside your own countrymen will visit your place, if it be for nothing more than mere curiosity."

"I am prepared to meet this. I know exactly how to please the stranger as well as my countrymen. I will divide my season of thirty weeks into three parts, comedy, tragedy and opera. The scenic effects will be in keeping with the times. We have some very clever artists in that department. In fact I may tell you that it was through us Mr. Irving first obtained his idea of perfect stage presentation. This is something, I believe, unknown to the public."

"Have you visited any of our theatres since you arrived here?

"Yes, many, and was delighted with the performances, especially with Dixey's. He is an adept in dancing and an artist in acting, which are the true gifts for a comedian to possess. I visited a little theatre in Fourteenth street, where I saw Ella Wesner in The Captain, a play which I saw in Spain some years ago under the title of El Capitan Bonito, which was afterward adapted in French in book-form and called 'Niniche.' The characters in the original were of noble birth, which was the only difference I saw in its present form. I saw A Moral Crime at the Union Square. From a literary point of view I admire it. I shall produce a few dramas of that class, but will adhere mostly to brisk and bustling plays. Among the plays I will produce is a drama entitled Donna Bianca, which has been running at the San Carlo Theatre, Madrid, for the past year to overflowing houses. The English right to this play is the property of an American gentleman. His name you must not ask, as he desires not to be known at present."

"When do you hope to complete arrangements and begin building?"

"In about five weeks everything, I hope, will be in readiness to break ground."

"Will the theatre be modeled after any house in this city?"

"Yes. Its exterior will resemble the Bijou, and its capacity will be about the same."

That Whirlpool Scene.

Judge [illegible], of the United States Circuit Court, has granted an injunction restraining Charles Overton, of the Wages of Sin company, and Walter S. Sanford, manager of the Breadwinner company, from producing the Devil's Pool, or whirlpool, scene, which they have been representing in The Breadwinner. The injunction was granted at the instance of George L. Stout and Frederick Williams, who are the owners of the play called The Blackbird. Their claim was that the whirlpool scene is the most attractive part of their play, and that if Messrs. Overton and Sanford were permitted to continue producing it, it would be an infringement on their rights, and they would suffer damage. To support this assertion they declared that The Blackbird had been successfully produced in 1882, at Harrigan and Hart's old theatre, in Broadway, and that Mr. Harrigan had entered into an agreement to reproduce the play at his new Park Theatre next Spring, but that he would not keep his part of the contract if the defendants were permitted to produce the whirlpool scene, which he considers the most important part of the play. The judge imposed costs upon the defendants.

—Gertrude Johnson, the pretty young lady who plays the part of Mercutio's page in Romeo and Juliet, was a pupil of the Lyceum School of Acting last year.

Professional Doings.

—This is a picture of Walter J. Allen, a clever young comedian, who has been with first-class opera companies for two or three seasons. He is now under engagement to Manager Fort, of Baltimore, for the Winter. The young comedian is a son of Mrs. Octavia Allen.

—Frank Farrell has gone to Boston in advance of Judic.

—George W. Sammis, late manager for John Howson, is disengaged.

—Elvie and Thomas Q. Seabrooke are now with Barney McAuley on tour.

—On Nov. 2 the Salsbury Troubadours open in San Francisco for four weeks.

—Harry Norman has been given the Canadian rights to Miner's Silver King.

—J. M. Hill taught several of his company the steps in the minuet in Romeo and Juliet.

—Jacobs and Proctor have a lot of week dates open from Nov. 1 to the end of April.

—Dark Days, under J. H. Palser's management, will begin its American tour on Nov. 9.

—The first sacred concert given last Sunday at the Third Avenue Theatre was very successful.

—The Baldanzo-Sordelli Opera company, recently formed in San Francisco, has disbanded.

—The costumes of Lawrence Barrett's present repertoire were made by Charles Hawthorne, of this city.

—Charles Marriott, just from England, has been eugaged to play Frank Selwyn in Bangs' Silver King company.

—James A. Merrill has been appointed advance agent of Mosher's Hoop of Gold company, touring the South.

—Hamilton Harris has left the Kiralfys' Black Crook company and accepted an engagement with Louise Balfe.

—Carrie Swain has decided to shelve True Blue, and is now playing the New England Circuit in Cad the Tomboy.

—Minnie Maddern will open her regular out of-town season at the Chestnut Street Theatre, Philadelphia, Nov. 16.

—Harry Pepper made his first appearance at the Comedy Theatre on Monday night in a number of Sims Reeves' ballads.

—F. B. Deveraux has gone in advance of Davidson's Lost company The business still keeps up to the average of the opening weeks.

—Walter L. Sinn has just sold a play to John Howson as a substitute for his Putting on Style. The name has not been made public yet.

—Manager Charles Wilkinson, of the Worcester (Mass) Theatre, wants a strong attraction for Thanksgiving and the two days following.

—Dan Frohman is reported to be happy over the fact that the business of the May Blossom company is considerably larger this season than last.

—Richard Fitzgerald is busily engaged in booking time for E. M. Castine's company of star artists, which is headed by the comedian James Reilly.

—Stella Rees, who makes her debut in this city next season, will have an extensive repertoire, including Juliet, Rosalind, Parthenia, Viola and other legitimate roles.

—Prices at the Criterion Theatre, Brooklyn, will run from $1.25 down to fifty cents. the latter for general admission, thus making it the highest-priced theatre in the city.

—J. A. Solomon, formerly of Canary and Clayburgh's Mikado company, will be business manager for Frankie Kemble, who will shortly go upon the road with a new comedy.

—May Waldron, who has been engaged by Charles Gayler for his Bohemian company, is the possessor of a strong, full contralto voice, and will possibly be seen in comic opera next season.

—Jessie Waldron, a daughter of Nelse Waldron, of the Fourteenth Street Theatre, is winning much praise on the road for her impersonation of the small part of the Bride in Paquita.

—Castine's company of star artists is doing a rushing business on the road with a very funny three-act musical comedy called The Widder. The rising young comedian, James Reilly, is the star.

—Bartley Campbell is making some changes in his road companies. Fred. de Belleville will come from San Francisco to join the Paquita company, and Atkins Lawrence will join the Clio company.

—Victor's New Hotel, at 31 Bourbon street, New Orleans, is becoming popular with the profession. It is elegantly appointed, has an unexcelled cuisine, and is within five minutes walk of all the theatres.

—Charles H. Clark is doing a good business on the New England circuit in an entirely rewritten Ten Nights in a Bar-room. It bears no resemblance to the old play. Mr. Clark is supported by a strong company. James A. Herne is interested in the tour.

—Mr. and Mrs. Ben Tuthill (Ida Mülle) have returned to town, having closed their contract with Rosenfeld's Mikado company. Mr. Rosenfeld tried hard to persuade them to remain, but they preferred to return to New York and engage elsewhere. Their parting with Mr. Rosenfeld was friendly, and they exchanged good wishes. Miss Mülle will star next season under her husband's management. Mr. Tuthill has already booked a lot of good dates, week stands principally.

—Edward Thorne has made [illegible] by which Hearts and Hoofs is [illegible] duced at the People's Theatre [illegible] of [illegible].

—G. A. Blumenthal has [illegible] dates that lay along the route of [illegible] companies. The tour of A Russian [illegible] moon will reopen at Northumberland, Pa., Oct. 21. Business has thus far been very good.

—John Rial, brother of Jay Rial, had his right arm blown off in Pittsburg last week. He was firing a cannon in celebration of some event. Mr. Rial had been connected with his brother in some of the latter's theatrical enterprises.

—Harry Brown has received several offers since his arrival in the city after the close of the Excelsior Folly company. One is to play Ko-Ko in The Mikado, while the other is from a local management to appear in burlesque. He is undecided.

—The litigation concerning The Mikado, which was begun by Manager Duff against D'Oyly Carte and Messrs. Gilbert and Sullivan, has come to a sudden termination in the Supreme Courts; but the reason for the sudden turn could not be ascertained.

—Charles McCarthy is receiving instructions from Captain McAdams, the instructor of the Metropolitan Fire Department, in the use of the scaling ladder, which is to be one of the many realistic effects introduced in his play of One of the Bravest.

—The Excelsior Folly company closed for good on Saturday night. Some of the members are going to sue Richard Neville, the alleged responsible man, for back salary. Harry Brown and George W. June diametrically disagree as to the causes of the collapse.

—David Belasco, Franklin Sargent, Madame Malvina, Abbie Whinner, Lysander Thompson, H. D. Clifton, E. R. Raymond, G. Stanley Hall and Maria Porter Bates will be the principal instructors in the New York School of Acting during the coming season.

—The company engaged to support F. C. Bangs in The Silver King includes Herbert Vinton, Grace Thorne, James Vincent, Samuel Verney, J. H. Howland, Frank Dayton, T. F. Brennan, D. J. Sherwood, D. Farnum, Gail Forrest, Effie Shannon and Mrs. Earle.

—Hazel Kirke is doing a very large business on the road at reduced prices. It has been bought outright from the Malleyrs, with the original printing. In Brooklyn, during a week in September, it drew over 20 000 people. In several week stands during the season Hazel will be played at regular prices.

—Upon application of the attorneys of D'Oyly Carte, Judge Nelson, in the United States Circuit Court, sitting at Boston, yesterday morning issued an injunction restraining Blanche Corelli and her company, as well as all other operatic organizations, from producing The Mikado in that district.

—Charles A. Haswin has returned to the city from his home at Holly Beach, N. J., and is at present in negotiation with several managers. Mr. Haswin won much praise last year in the character of Michael Strogoff, and has the enviable distinction of playing the Silver King for 245 consecutive times.

—From a private letter it is learned that Fanny Leslie, the admitted star among English soubrettes, has made an unqualified hit in her new play by Clement Scott and George R. Sims, called Jack-in-the-Box. She is supported by J. A. Arnold, an American actor, who has made a name on the other side.

—It is stated by Ella Wesner's manager, W. G. Peterson, that The Captain's first week at Tony Pastor's was the best the theatre has known since the first presentation at that house of Dan Sully's Corner Grocery. The third act of the play has been materially altered by the authoress, Mrs. Phillipps.

—Cecil Stanley, who has been engaged by Hugh Fay to appear in Walter Reynolds' play, Denny Doon, is said to be the [illegible] Cecil T. Vivian, second son of an English lord. The young man, it is reported, decided upon showing his independence by starting out in life and making a mark for himself.

—On Friday night last, on invitation of Augustin Daly, H. A. Jones and A. W. Pinero, the English playwrights, were given a visit to the dives of New York. They were accompanied by Edgar Fawcett, the American writer, and two of Inspector Byrnes' detectives. Among the places seen were Billy McGlory's, Chinatown, Harry Hill's, and a number of vile dives in the Bowery and Chatham street.

—Under the management of Messrs. Wymess, Henderson and S. B. Cox, a Wm. Usher Co. No. 2 will start out upon a tour on Oct. 17. The company is composed of the following principals. Eugene O'Rorke, as T. Willie Rockingham; Dan Fitzpatrick, Knox Dunlap; Matt Holmes, Dr. Mulo Medicus; Miss Crocker, Flora McGillicuddy. Other members are Julia Christen, Jennie Fisher, Nettie Cramer, Robin Merry, Al. Dixon, Nat Perry, John Wilson and Peter Gillen.

—Cyril Scott has just sustained a bereavement in the sudden death of his father. One evening last week Mr. Scott, Sr., returned to his home in apparently the best of health. Just before dinner was announced, and while conversing with his family, he was stricken with apoplexy and never spoke again. His son Cyril was in Montreal, under engagement in Lytell's stock company, and was at once telegraphed for. Mr. Scott, Sr., was one of the partners in the well-known Butterick Pattern Company.

—To the surprise of everyone connected with the Fifth Avenue Theatre not in the secret, and in the face of many protestations that he would not leave America until he had seen the production of The Mikado at the Hollis Street Theatre, Boston, R. D'Oyly Carte, accompanied by Sir Arthur Sullivan, left for England yesterday on the steamship *Ems*. Josephine Findlay, who had been brought over to fill the part of Yum-Yum, also returned on the same vessel. During Mr. Carte's absence from this country, Helen Lenoir will have full charge of his affairs.

—Viola Allen, who supports Salvini during his coming American season, is the youngest leading lady on the stage, being but nineteen years of age. She will appear as Parthenia, Desdemona, Rosalie in La Mort Civile, and other roles, in most of which she was seen to advantage when supporting John McCullough.

—R. E. Stevens is at present engaged in organizing a stock company for the St. Charles Theatre, New Orleans, which will open in that city under his management on the 1st of December, and play a season of twenty weeks in different New York successes. The management will be under the direction of David Bidwell.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

receipts were up to those of the Barrett visit.—Fred. Bryton closed last week with The Jack o' Diamonds, and had he not been well known while here in the stock co. of the old Penn Opera House, would not have succeeded in drawing so much money with his stupid play and mediocre co. As it was, he came out ahead. Catherine Lewis opened for three nights, 5th, and probably wishes she hadn't. Wretched business in spite of liberal papering made a fiasco of the performance. On the last night the bill was cut so as to close at 9:45, and Miss Lewis did not appear in any of her specialties. Support was fair. Irish and American elite welcomed Joseph Murphy with a full house, 8th, as he opened in Kerry Gow. Mr. Murphy is so gentlemanly and neat in his humor, and his parts are played so closely to nature, that it is no wonder that Kerry Gow, Shaun Rhue, Murphy and all never grow old. He shoes a horse, knocks down a landlord, sings an Irish ditty and makes love as if all were the most natural things in the world for an Irish lad to do. I'm not of the "ould sod" myself, but I like Mr. Murphy and his honest plays, and I know a great many others that do "that same."

Items: Drew and Wiggins, not Drew and Sackett, are the proprietors of the new Dime Museum, which seems to be successful, and is certainly well managed and free from the least objectionable feature.—You can hardly imagine what a furore Fred. Bryton created when residing here some years ago and playing leading parts at the Pence. His handsome face and winning ways (that's the way the girls put it) drew the fair ones in crowds. There were some that would have Fred. or die.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Lida Gardner's Female Minstrels and Billy Arnold's Specialty co. 5th to a big male house. Good entertainment of its kind.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): McNish, Johnson and Slavin's Minstrels drew out a house 7th which filled it to overflowing, and represented $1,013. They gave a very excellent performance. In His Power 15th; Joseph Murphy 16th and 17th; Two Johns 21st; McGibeny Family 23d and 24th.

Wood's Museum (J. H. Wood, manager): Mortimer and Weaver's comb. has been playing a two weeks' engagement to very good business. Panic prices. The Hollywood Juvenile Opera co. opens 12th for one week.

Mark Him: Edwin Clifford, an actor who barnstorms the West, playing pirated plays and who played an engagement at Wood's Museum a few weeks ago, is now representing to managers in other cities that he played in Boyd's Opera House, in hopes of getting into first-class houses. Mr. Boyd, who has several times refused him, is justly indignant.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Frank Harvey's new drama, Woman Against Woman, with Effie Ellsler as the star, opened 8th for three nights. A fair house greeted the presentation, and applause was frequent. The co. is one of the most evenly balanced that has appeared here this season. Messrs. Frank Weston, Charles Foster and Mason Mitchell acquitted themselves very creditably. Mrs. E. L. Davenport maintained her old-time reputation, her style and acting being true to nature. Marjorie Bonner was excellent, while Mattie Earle, as a lady of flexible morals, was remarkably natural and suggestive. Of the little star it is unnecessary to speak; her well-known ability and conscientious portrayal of truly virtuous feminine character needs no praise. Pat Rooney and an excellent co. opened for three nights 12th to a big house. Every act was applauded.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Rose Coghlan, 10th, in Won and Lost, with excellent support, which more than satisfied her audience, in place of Our Joan, which had been billed.

People's Theatre: Last week was a red-letter. Starr's Harris Opera co. did six operas to big houses. Mascotte, Girofle-Girofla, Chimes of Normandy, Billee Taylor, Patience and Olivette were presented. Frank Deshon, May Duryea and May Douglas were exceptionally prominent in talent.

TRENTON.

Taylor Opera House (John Taylor, manager): Peck's Bad Boy, 5th. Rather a poor performance, but very good house. Wages of Sin, 6th; greeted by a packed house. Co. and play gave splendid satisfaction. Oliver Byron produced his new play, The Inside Track, before a large house on Saturday night, 10th. It made a hit. The star, as Harry Denbigh, has a part that fits him like a glove. Kate Byron, as Jerry, a London street Arab, was very natural. The entire co. was well received. Since our opening night business has averaged over $500 for each attraction at regular prices. I think very few stands outside the large cities can make as favorable a showing.

NEWARK.

Grand Opera House (Leonard Gray, manager): The Black Crook did a great business all last week. James O'Neill in Monte Cristo started this week to great houses.

Newark Opera House (Fred. Waldmann, manager): Edwin Arnold, in Eagle's Nest, did good business all last week. The play is a strong one, and likely to become very profitable to the young actor, who, by his good looks, graceful form and excellent method, made himself the favorite of all. The cast was only fair. Alf Beverly and Sara McVicker did the best work. This week, Dominick Murray in Escaped from Sing Sing.

ORANGE.

Music Hall (G. P. Kingsley, manager): Rose Coghlan in Won and Lost, to large and fashionable audience, 9th.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Wages of Sin co. 5th to a small house. Rose Coghlan in Cazauran's Won and Lost to a $500 house, 8th.

NEW YORK.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Large audiences greeted W. J. Scanlan 6th and 7th. Mr. Scanlan is a warm favorite with all lovers of genteel Irish comedy and is assured excellent houses whenever he appears. Rose Eytinge appeared in the title role of E. E. Kidder's drama, Niagara, 8th, 9th, 10th, to large houses. The piece is finely constructed, and as the lines were admirably interpreted by an excellent co., it was effective throughout.

Academy of Music (Jacobs and Proctor, managers): King Hedley's After Dark co. drew packed houses all last week. The play was presented with fine scenery, and the acting is to be commended. This week, Only a Farmer's Daughter; next week, Joseph Proctor.

Casino Theatre (G. H. Bussey, manager): The past week was but fairly good. S. C. France in Marked for Life. Present week, Hallen and Hart's Prize Ideals.

BUFFALO.

Academy of Music (Meech Brothers, managers): Aimee's three nights' engagement, 5th, 6th and 7th, was not a profitable one financially. Modjeska, 8th, 9th and 10th, appearing in As You Like It, Mary Stuart, Twelfth Night and Prince Zillah, the latter a new piece in her repertoire. The star shows an improvement in her English. The audiences were of good size—large considering the increased scale of prices. J. K. Emmet 15th, 16th and 17th.

Court Street Theatre (J. M. Hill, manager): Week of 5th, the Hess Opera co. drew fair-sized audiences. Polly and Billee Taylor were given. In the former Lillian Russell came in for the lion's share of applause. The chorus, an exceptionally good one, also met with approbation. For a Brother's Life is the attraction this week.

The Adelphi (T. E. Snelbaker, manager): Matt Morgan's Living Pictures and an olio were the attraction last week. Business large to begin with, but flattened out somewhat.

Items: At the Museum last week N. S. Wood's impersonation of The Boy Detective drew large audiences.—James Jay Brady has gone to New York to be present at Miss Mather's opening on Tuesday night. He will probably make the most of this trip, as there are only two more weeks of single blessedness left to him.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): E. E. Kidder's Niagara was the attraction for the first half of last week, and notwithstanding the merits of the production only very small audiences were brought together. The drama is strong and of great interest, and the cast was a very satisfactory one in every particular. The remainder of the week was taken up with the presentation of Mam'zelle by the vivacious Aimee, and fairly good audiences was the rule. Wednesday and Thursday brings the Boston Ideals, and Annie Pixley fills out the remainder of the week.

Museum (Jacobs and Proctor, managers): Gardiner's Only a Farmer's Daughter co. packed the house during the whole of last week, and gave a very fair performance. Only a Farmer's Daughter was done during the time, with the exception of the Thursday matinee and evening performances, when Only a Woman's Heart was presented. Joseph Proctor is announced for the present week.

Central Theatre (Peter Curley, manager): E. M. Casey's co. in The Widder, with James Reilly as the stellar light, attracted a fair share of patronage last week, and is succeeded by the Two Cronins' comb.

UTICA.

Utica Opera House (Theodore L. Yates, manager): J. K. Emmet in Fritz in Ireland 5th, pleased a crowded house. Modjeska in As You Like It, drew a very fine and large audience 7th. The support was not as good as heretofore. Lillie Clay Gaiety co. in An Adamless Eden had a large house 10th. The ladies' orchestra was really fine. Rose Coghlan, Nov. 6 and 7.

City Opera House (M. J. Kelley, manager). Duprez and Benedict's Minstrels closed a successful week 10th. Sid. France in Marked for Life, 12th week.

Items: Louis Lombard has been engaged as leader of orchestra at the Utica. He is the husband of the popular little soubrette known professionally as Hattie L. Richmond. She is at present in town visiting her husband's parents, and will leave later in the season to join her husband and co. at San Francisco.—Frank Clements stage manager for Modjeska, made a short visit to your correspondent while here.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Fritz in Ireland 8th, 9th and 10th, to crowded houses.

Grand Opera House (P. H. Lehnen, manager): Campbell's Three Guardsman co. played 5th to an empty house. On 6th and 7th, with prices reduced to ten cents, the house filled out. California Minstrels to large business 8th, 9th, 10th. This week the Sleeping Beauty.

Museum (G. B. Clark, manager): Miaco's Humpty Dumpty troupe to good business.

HARLEM.

Mount Morris Theatre: A large audience greeted The Tourists Monday night. Charles Sturges played the Conductor very cleverly. Quite an amusing performance all through.

OSWEGO.

Academy of Music (John R. Pierce, manager). A fair house saw J. K. Emmet in Fritz in Ireland 6th. Emmet appears to still hold the good-will of the public. Howorth's Hibernica 19th; Alice Harrison 22d; Ford's Opera co. 24th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The Forresters had good business all last week. Performances above the average.

Personal: Ada Dyas stopped here with a coaching party 8th.—Lou Forrester still manages the Forrester co. He is a very pleasant gentleman.

COHOES.

Opera House (P. J. Callan, manager): Baker and Farron, with their new farce-comedy, A Soap Bubble, played to the largest house of the season 10th. Co. fair, but the comedy is as light as its name, causing a great deal of outspoken dissatisfaction. Atkinson's Peck's Bad Boy 15th; W. J. Scanlan in Shane-na-Lawn 17th.

AUBURN.

Academy of Music (E. J. Matson, manager): It goes without saying that J. K. Emmet pleased the largest audience of the season, 7th. Prof. Reynolds, the mesmerist, did a fair business 8th, 9th and 10th.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Effie Ellsler, supported by a cast of unusual uniformity and strength, came 6th to fair business. At the end of the fourth act Miss Ellsler and Frank Weston received a curtain. The play, Woman Against Woman, is one filled with dramatic interest, abounds in fine situations, and reflects great credit upon its author. W. J. Scanlan, in title role of Shane-na-Lawn, came 8th to a large but badly disappointed house. Manager Pitou is a genial little gentleman whom it is a pleasure to meet. J. K. Emmet 20th in Fritz in Ireland.

NORTH CAROLINA.

RALEIGH.

Arena: Cole's Circus 3d had crowded tents at both performances and gave general satisfaction.

Items: The Huntley-Gilbert co. is billed extensively for week of 12th.—Ada Gray's house should be put at $150 instead of $50, as you evidently misstated in my last communication.

OHIO.

ZANESVILLE.

Schultz's Opera House (John Hoge, manager): Mr. and Mrs. Tony Hart and a good co. appeared in the new farce-comedy, Buttons, 6th, to a very small house. I attribute the scarcity of spectators to the fact that Tony Hart is not known outside of the vicinity of New York city. The old firm of Harrigan and Hart may be very popular with their own clientele, but scarcely any one except readers of dramatic papers, know them even by reputation. Another drawback was that Lotta was booked for a date the same week, and the occasional theatre-goers waited to see her. Buttons has no plot, serving only as a vehicle for exhibiting the specialties of the stars and cast. However, it is more amusing and entertaining than most of the farce-comedies one sees. The musical part of the programme was of the best character. As Tommy and Tilly Buttons, Mr. and Mrs. Hart were perfect pictures of a pair of mischievous imps. Their songs and dances were well received. Tony Hart's impersonations of the smoked damsel, Lavinia Johnsing, and the Irish matron, Mrs. McGonigle, "from the ould sod jist," were well rendered. The choicest treat of the evening was the singing of Addie Cora Reed. Her abilities as a singer are such that she is entirely out of place in her present position. Her voice shows great cultivation, and she has wonderful control of it. While not very strong, it is full of sweetness and pathos. A local Brignoli tells me she is, without exception, the finest songstress that ever appeared in Zanesville. A word must be said about the impersonation of a Japanese maiden by Fanny Redding, as in contrast with the late performance of The Mikado by the Wilbur Opera co., Miss Redding was Japanesque to perfection—in costume, carriage and expression. Barney Reynolds' Dr. Molar was good. Alfred Swartz sang several selections in a pleasing style. The rest of the characters were well sustained. Though she has not appeared here in a number of years, Lotta is a Zanesville favorite; consequently the largest house of the season greeted the charming little actress as the curtain rose for Mlle. Nitouche, 9th. The play itself is not worthy of much praise; indeed, it would doubtless be a failure but for Lotta. She is delightful, sweet and captivating, as bright and sparkling as a clear-cut diamond. She has only to be on the stage an instant and she is already in the good graces of her audience. The little French mannerisms, which THE MIRROR noticed on her first appearance in this play, are slightly apparent, and have a delightful effect. All her songs and dances were encored, and the Japanese and drummer's songs were each twice recalled. Her co. is exceedingly well balanced throughout. C. H. Bradshaw made the best impression. His Celestin could not be improved; in the drunken scene he evoked roars of laughter. J. H. Stuart, as the gruff old Major, was a prominent figure. In his wine-song, a bass solo, he displayed a voice of remarkable strength and great compass. He reaches low C without any apparent effort. His tones are wonderfully clear, but he does not show the same degree of culture that Miss Reed, of Hart's co., displayed. He was twice recalled. P. A. Anderson has a small part as the drunken Corporal, but he made a decided hit, and his song was vociferously applauded. Frank Carlyle, as Lieutenant Fernand, was good. He may be given a hint about a piece of business in the first act. In his ecstacy at hearing the voice of Denise, he embraces one of the nuns and forces her to waltz unwillingly with him. This is very offensive to many play-goers, and had better be left out.

Zephyrs: I noticed a couple of familiar faces in Lotta's co. C. H. Bradshaw appeared here with the Lights o' London; P. A. Anderson was the Giametti in Alice and Louis Harrison's unfortunate Viva.

COLUMBUS.

Grand Opera House (Millers and Okey, managers); Reilly and Wood's comb. gave an excellent show to big business last week. This week Hoop of Gold; next, Jolly Pathfinders.

Comstock's Opera House (Millers and Okey, managers): The Harts, supported by a clever co., gave Buttons to a miserable house 7th. Lotta as Nitouche, 8th, of course drew a crowded house. Emma Hinckley, the opera bouffe artist, did the best work outside of the star. Wages of Sin 14th and 15th; B. McAuley 21st.

Items: Theodore Thomas' orchestra, assisted by Emma Juch, will give a concert at Comstock's 20th, under the auspices of the Orpheus Club.—Harry W. Lemon, manager of the Silbon co., is in town.—The Orpheus opened its new club rooms 15th.—Ed. Abraham is in town filling time for Villa's Over the Garden Wall.—Sells Brothers' Circus will come home for the Winter about Nov. 1.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): Seldom does an audience leave a theatre with a feeling of as complete satisfaction as did the patrons of Rhineharut's Juvenile Opera co. in Little Red Riding Hood, 5th. The antics of the dwarf comedian, Bobby Ralston, were grotesque in the extreme. Lester and Williams' Parlor Match came 7th to a good house. The trio, Lester, Williams and Jennie Yeamans kept the people in an uproar.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Standing room only is the remark to be chronicled for the business done by the Mestayer We, Us & Co. 9th. We, Us & Co. is simply one long laugh from beginning to end. Mestayer, Hawkins and Bruno form a trio that would be hard to beat. The singing of the Ideal Quartette was especially fair.

People's: Newton Beers and a strong co. in Stranglers of Paris closed a good week's business 10th.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): Our talented little townswoman, Lizzie Evans supported by a fair co. in Florette 7th, and Culprit Fay 8th, to standing-room only. Of the plays, Culprit Fay (Maud Muller rewritten) is better adapted to display Miss Evans abilities, although she cannot sing. Receipts two nights $700, at regular prices.

Blossoms: Lizzie Evans was the recipient of several beautiful floral offerings presented by her friends here.—Fanny Mountcastle was refused sharing terms at both theatres here, and her agent left town in disgust.—Frederick Warde 31st.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): A loud blowing of newspaper trumpets and a lavish display of funny posters, drew a full house to see Mestayer's We, Us & Co. 5th. A party of very clever people open three barrels of genuine fun in as many acts, in a dentist's office at a hot spring, and in the last act, with a revolving house. It makes no difference to Charlie Hawkins that the piece is innocent of plot and void of design, he is quietly and naturally funny without apparent effort, and is not that the comedian's touchstone? W. A. Mestayer and A. J. Bruno divide the credit for the rest of the laughter. The Ideal quartette consisting of Theresa Vaugn, Hattie Richardson, Robert Evans and Harry Amberg, was encored to the echo.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): The ever popular Lotta appeared before a Springfield audience for the first time in several years, 7th, presenting Ma'mzelle Nitouche. Her every movement is productive of laughter. In short, she is inimitable in her line. One of the finest bass solos ever heard in our city was sung by J. A. Stuart. He was loudly applauded. Flora Moore comes 15th.

Black's Opera House (Samuel Waldman, manager): Over the Garden Wall, by the Villas, caught on fairly well, 1st. Springfielders were afforded the opportunity to see Thomas W. Keene and a superior co. in Macbeth 5th. A large house and manifested their pleasure at the rendition of this tragedy. An encore was tendered Gustavus Levick, a favorite here, which he gracefully acknowledged. Henrietta Vaders, another favorite, did credit to herself in the role of Lady Macbeth.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The Bandit King was presented by James H. Wallick and co. 7th, to large audience. The Theodore Thomas Concert co. 19th. Manager Schaefer is working earnestly to make the engagement successful. During the past week his men have been busy billing the towns along the railroads that centre in Canton, and everything goes to show that the house will be crowded.

LIMA.

Faurot Opera House (Watcham and Locke, managers): Lester and Williams' Parlor Match came 6th to good business. Jennie Yeamans delighted the audience with her charming acting and singing.

Oil Drops: A fireman on one of the railroads here, who is a regular theatre-goer, has a laugh that lays over them all. It is a cross between the bray of a mule and the yell of a hyena. Miss Yeamans had to stop in the midst of a song, the other night, and laugh at and with him.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Passion's Slave and Unknown were presented week of Sept. 28, to good business. The latter is the better play, and gives John A. Stevens and his excellent co. an opportunity to show themselves to good advantage. Grace Hawthorne opened week of 5th.

Casino: The Wallack co. produced The Two Orphans, week of Sept. 28, to fair business. The melodrama was very poorly performed, Mr. Welles and Miss Dillon being the only members deserving notice. An opera season will begin about Nov. 1.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Bartley Campbell's popular White Slave played last week to average fair business. Harry Lee's Don, 12th; Janish, 19th.

Library Hall (Frederick A. Parke, manager): McCaull's Black Hussar, last week, to large business. The opera made a decided hit. It abounds in pleasing melodies, which became popular after the first hearing. Mountings and stage settings were fine. Alice Harrison's Hot Water co., 12th; W. H. Power's Ivy Leaf, 19th.

Academy (H. W. Williams, manager): McDonald's comb. did an average good business last week. Show proved an average vaudeville entertainment. Murphy and Wells' comb., 12th; All Star co. 19th.

Harris Museum (P. Harris, manager): In the Ranks closed a large week's business, 10th. Gilday's Collars and Cuffs, 12th; Power of Money, 19th.

Chalet Museum: A fair business was done last week.

Items: Marie Jansen met with a painful accident on Monday evening, during the second act of the Black Hussar, and was unable to appear during the remainder of the week. Her place was taken by a lady from the chorus.—The Opera House orchestra is proving a credit to the house. It nightly renders a number of pleasing musical selections. Leader Schwartz is fast becoming a popular fixture of the house.—John A. McCaull was in the city last week. He expressed himself as highly pleased with the business done by the Black Hussar.—W. A. McConnell, ahead of the Janish co., is in town.—R. E. Graham joins Harry Lee's Don co. here.—"Read the Answer in the Stars," as sung by Mathilde Cottrelly, DeWolf Hopper and George Boniface, in the Black Hussar, made a decided hit. The trio were recalled at least a dozen times nightly.—Genevieve Reynolds joined McCaull's co. here.—Will Williams, son of Manager Williams of the Academy, left, 10th, for Boston, where he will assume the management of Kernell's Variety comb.

HARRISBURG.

Opera House (Markley and Till, managers): The Bandmann-Beaudett comb. opened for three nights and matinee, 5th, and, although not drawing large houses, did a fairly successful business. The plays produced, Hamlet, Shylock, Richelieu and Lady of Lyons, were each enacted in a very satisfactory manner. Bandmann's Hamlet was a most interesting reading, and presented the role with a method which secured the deepest attention of the audience. His well-delivered points were punctuated by the warmest applause. The other plays were fully as interesting, and in those which he was assisted by Miss Beaudet there was a double pleasure. She proved herself an artiste of no mean ability in the mad scene in Hamlet, and fairly divided the honors of the night. The co. is fairly capable, and assume their parts with intelligence. The prices are panic. The Wages of Sin was given to a fair house, 8th, and secured an immediate success. This drama caused more excitement in the Opera House than I remember to have seen for a long time, even the veterans of many years, Markley and Till, yielding to the pressure of interest in the struggle of the good man and the villain in the cellar scene, and Dr. Markley beamed with a virtuous satisfaction over his eye-glasses when the villain was finally *hors du combat*. The church militant and the church triumphant, as typified in this scene, compels a belief that it would pay to give the cloth an education *a la* Sullivan. The Wages of Sin have been secured by the local management for a return date.

Opera House (H. J. Steele, manager): Pyke's New York Opera co. gave us The Mikado in very good style 13th. Grace Atherton as Katisha was undeniably successful in infusing a strong flavor of true comedy in her part, and used her voice (when the pianist did not run it too low) magnificently. Louise Manfred was a pretty Yum Yum, and sang her truly Japanese melodies with archness and naivete, and so did Pitti Sing, Miss Butler. Pyke was in his element as Nanki Poo, acting and singing with good effect. The balance of the co. did well. The stage setting was remarkably handsome. Harris Opera co., 12th, week.

Item: B. Mendleson, manager of the Bandmann co., sends regards to THE MIRROR.

ERIE.

Opera House (Henry A. Foster, manager): Richard Gorman, in Conrad, opened the week, three nights, to fair houses. Gorman is a good dialect comedian, and though imitating J. K. Emmet to some extent, the resemblance never thrusts itself forward too prominently. The co. is fair, and particular mention should be made of Edward Banker as Tobias Pickspiff. George C. Boniface filled the rest of the week, presenting The Streets of New York to large houses; standing-room sign being displayed on two occasions. Mr. Boniface as Badger was very fine. He was frequently recalled. Among the rest of the cast may be mentioned Al. Hampton as Dan, and Henry Simion as Bob. Henrietta Floyd, as Lucy Fairweather, looked handsome, but a little stage training would not be amiss.

Squibs: The popularity of the Opera House is constantly increasing, which is very flattering to the new management. John P. Hill, the business and stage manager of the house, is popular with all theatrical people, and his work on the stage shows him to be thoroughly acquainted with his business.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): There were no new features introduced in the production of Peck's Bad Boy by Atkinson's Comedy co., 6th. Very good business. Hot Water, a new musical farce-comedy, by Messrs. Holst and Morse, was greeted by a very large and enthusiastic audience, 7th. The seething mess should be set aside to cool and undergo a thorough cleansing process by skimming from the surface the vulgarisms in which it abounds. Those who have seen Alice Harrison in times gone by, in a play of real merit, cannot help regretting that she should stoop to permitting herself to be cast in a character which is not simply hoydenish and vixenish, but one of the loudest characters presented in endurable farce, teeming with episodes of coarseness. It is altogether *outre*. The boiling, steaming farce is, with these exceptions, very enjoyable, having in it much that is laughable and at times convulsing. The players, if we except Miss Harrison, are admirably cast, and present an exceptionally strong co. Your Giddy Gusher being, as we are, an ardent admirer of Miss Harrison, would be horrified to see the little lady assuming the role given her by the authors of Hot Water. The setting of the play deserves many compliments, great attention having been given to the scenic and property details, and, notwithstanding the objectionable features of the play, the enjoyment it gave was great.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Suydam's Pantomime co. closed a three nights' engagement, 7th, playing to average fair business. This co. gives a very good performance at cheap prices. The Mikado was presented by Pyke's Opera co. for two nights. A full house the first night, 8th; but it was received with but little enthusiasm. Very light 9th. Colonel Milliken's Operatic Comedy co. is filling an engagement of two nights. This evening, 12th, Niniche was presented to a fair-sized audience. The play is rather Frenchy; opens tamely, but improves after the first act.

TITUSVILLE.

Academy of Chicago (R. W. Barnsdall, manager): The Sawtelle Comedy co., week of 5th, played The Orange Girl, My Partner, Joshua Whitcomb, Hazel Kirke, The Shaughraun and Rosedale to crowded houses. No stingy list of pirated plays.

PITTSTON.

Music Hall (W. L. Evans, manager): Peck's Bad Boy 8th; light business; $100 house. Howarth's Hibernica 21st and 22d; Milliken Opera co. 28th.

READING.

Academy of Music (John D. Mishler, manager): Charles T. Ellis in German Luck drew large houses on 5th and 6th. The performance was good. C. M. Pyke's Opera co. in The Mikado 14th and 15th. Hi Henry's Minstrels 17th.

Grand Opera House (George M. Miller, manager): The Wages of Sin to a crowded house 7th. The performance was well produced. Suydam Pantomine co., 8th, 9th, 10th, drew the usual big and noisy audiences. Good entertainment. Lottie Church, 15th, 16th, in Unknown and River Pirates.

EASTON.

Opera House: Modjeska played Adrienne to a splendid house 5th. Howorth's Comedy co. in Two Dans to a good house 8th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Louise Arnot co., 6th and 10th, presented Leah, the Forsaken; East Lynne, A Celebrated Case, etc. The star was very good; the support fair. Cheap prices. The result of the week's engagement was very good.

YORK.

York Opera House (B. C. Pentz, manager): C. M. Pyke's New York Opera co., 6th and 7th, in The Mikado. Good business. The rendition of the opera was quite good, considering the imperfect orchestra. Charles T. Ellis' co. in German Luck, 8th and 9th, to large houses. The singing of Mr. Ellis was quite a feature, and was conceded to rival J. K. Emmet in his tuneful days. This co. has made hosts of admirers here. Lillie Hinton 15th, 16th and 17th.

JOHNSTOWN.

Johnstown Opera House (Weaver and Jordan, managers): Wilbur Opera co., in The Mikado, 5th, to fair house. Co. worse than usual. Wages of Sin, 10th, to feir business, giving best satisfaction of any co. that has has yet been here this season.

Bookings: B. McAuley, 16th; J. B. Polk, 21st; A Brave Woman, 27th; Pat Rooney, 30th.

BUTLER.

Butler's Opera House (I. J. McCandless, manager): House closed last week. Holt and Knowles' Argonauts, 23d and 24th; J. K. Emmet, 30th; Maxwell's Uncle Tom's Cabin, Nov. 6; Denman Thompson, 14th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Annie Pixley and co. closed a very successful engagement Saturday evening. M'liss was her strongest card. Sunday evening the Hungarian Gypsy Band gave a fine concert before a large house. This week Davene's Allied Attractions. Bottom prices. Arthur Rehan's co, 19th, 20th; May Blossom 21st to 24th.

Providence Opera House (Robert Morrow, manager): The Kiralfys' Around the World in Eighty Days was the attraction past week. The first part of the week the attendance was light, but a steady increase followed. The Dalys' Vacation co. 15th, 16th, 17th; week of 19th, Bartley Campbell's Clio co.

Theatre Comique (J. D. Hopkins, manager): This week Howard Athenæum Specialty co.

New Theatre: Work was last week commenced on the foundations of a new theatre. It is to be built on the corner of Westminster and Aborn street, and to be known as the Westminster Musee. It is to be built by the Hon. Daniel W. Lyman, and Charles F. Handy and Co. are to have the management of it. The building will be 113x68 feet on the ground and 44 feet in height, and will have a main entrance 60 feet long and 16 feet wide in Westminster street. The Theatre is to be very much like the Bijou of Boston, and will have a seating capacity of 1,200. The theatre proper will be 74x68 feet, and the stage 60x24 feet.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Ford's Mikado co. for two nights opened 5th to a packed house—the largest of the season—gave a special matinee, 6th. There are no exceptionally striking voices, but the chorus is well trained. Joseph Armand, who plays Nanki-Poo, has the best voice in the troupe. His opening solo, "A Wandering Minstrel I," was eagerly redemanded. Denham, as Ko-Ko, was in his element, and was encored time and again. His heartrending delivery of "Tit-willow" was simply inimitable, and kept the house convulsed. Alice May as Katisha, deserves special mention. All the leading airs were encored several times. Zozo 15th, 16th and 17th.

Items: G. W. Stanhope, advance of Crossen's Banker's Daughter, and T. E. Mills of Gardiner's Zozo co., are in town billing their attractions.—Will Keogh has gotten up a neat four-page programme.—James Bradley, a Charlestonian, is a member of Ford's Mikado co.

TENNESSEE.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Mr. and Mrs. George S. Knight appeared in Over the Garden Wall, 5th, 6th and 7th, and matinee to good houses. Pronounced a very amusing performance. Barlow, Wilson and Rankin's Minstrels appeared 9th and 10th, and matinee to very good houses, though they had to contend against a big circus on the latter date.

Olympic Theatre (F. E. Jonas, manager): The People's Theatre co., billed to appear, failed to put in an appearance; consequently house was closed. Reopened 12th, with Firmin-Jack co.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): A genuine ovation awaited M. B. Circus when he made his entrance on Monday night, 5th, as Sam'l of Posen. The Memphis drummers had organized and marched to the theatre 200 strong, and occupied front seats, each provided with a badge and bouquet, and gave Mr. Curtis a most hearty welcome. Mr. Curtis was called upon for a speech, and briefly thanked his fellow drummers for their kindness and made application and was elected a member of the body. From a jammed house Monday there was a slight decrease Tuesday and Wednesday, but Thursday and Friday Spot Cash was produced here for first time, and crowded house attested their satisfaction by great applause, this is Mr. Curtis' second engagement since first going out with Sam'l of Posen, and now he is an established favorite. The co. in support is very fair.

People's Theatre: The programme last week was very good, and consisted of Nellie Fillmore, Shannon and Haney, J. Arthur Doty, Yankee Scott, J. O. Murphy and Keating and Barron. Good business.

CHATTANOOGA.

James Hall (Stoops Brothers, managers): Firman-Jack Comedy co., 6th. Very light business. John Jack is too well known to need comment. The support was poor, although Miss Firmin did herself justice.

TEXAS.

DALLAS.

Opera House (Henry Greenwall, manager): Louise Rial presented Fortune's Fool, 2d, and Called Back, 3d, to splendid houses. The performance was very much appreciated. Miss Rial made a decided hit here, especially in the character of Coralie Loriot. Will S. Marion also did his work exceedingly well. McIntyre and Heath's Minstrels, 5th and 6th, to tip-top audiences. The performances was good, especially the Frog representation, which was something very new. Skipped by the Light of the Moon, 16th and 17th.

WACO.

Lizzie May Ulmer, in Dad's Girl, opened the season at this house to fair business 3d. The stage and proscenium boxes were elaborately decorated for the occasion, which bids fair to be as successful as the first. For elegance and beauty, convenience and comfort, it is unsurpassed by any theatre in the South, and will compare with many of the Northern theatres noted as bijous in their way. The finish of the interior is harmonious and artistic, the stage scenery elaborate and ample, while the drop-curtain is a masterpiece of scenic art. The dressing-rooms are large and commodious, while every facility is afforded for the easy handling of baggage and stage scenery when carried by the co. The aisles are laid out with Brussels carpet, while the entrances to the auditorium and boxes are ornamented with portieres of Turkish pattern and rich texture. The seats in the parquet and dress-circle are tilt-back opera-chairs of improved pattern, upholstered in Russia leather. The exits are numerous. The house is in every respect a model, and one such as a stranger would little expect to find in a Texas town of this size. Among the celebrities who graced its stage last season were Thomas W. Keene, Fred. Warde, Emma Abbott, John T. Raymond, Roland Reed, F. C. Bangs, Charlotte Thompson and Lizzie Evans, besides a number of others whose stars gleam less brightly. The only criticism offered by any one is that the house is, if anything, too fine for the place. The outlook for the '85-86 season here is more encouraging than last year. The all-important crops have turned out well in the region, and the fleecy staple in abundance is easing up the financial stringency of the last season and leaving more money in the country to be devoted to luxuries and amusements. Unless the town is "showed to death," there is little reason to fear that managers will have cause to complain.

McClelland Opera House (Sanford Johnson, manager): McIntyre and Heath's Minstrels opened the season, 2d, to good business. The programme was excellent and pleased the audience throughout. Chestnuts of minstrelsy few. The Rial-Biggar comb. in Will S. Marion's dramatization of Called Back, entitled Love and Reason, 5th, to very light business. Play and co. deserved a better fate. Kersands' Minstrels 6th. House top-heavy, colored element predominating. Performance good. The colored people here consider Kersands a "bigger man than Booth."

Arena: A. H. Barrett's Railroad Show caused the usual overwhelming crowd to pour in from the country. Emancipation Day is nowhere compared to circus day to the country and town "coons." Business very good.

HOUSTON.

Pillott's Opera House (H. Greenwald and Son, managers): The Rial-Marion-Bigger comb., with Louise Rial in the leading role, presented Love and Reason, a dramatization from Conway's Called Back, 8th, to small business, but gave general satisfaction.

TEXARKANA.

Edwin Browne's Good as Gold comb. played 8th to a very enthusiastic audience. Co. was very good.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): McIntyre and Heath's Minstrels gave a first-class burnt-cork show, 3d, to a full house. Lizzie May Ulmer, with a good co., appeared 7th in Dad's Girl, delightfully entertaining a fair audience.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Rag Baby co. played three nights, opening Sept. 30, to good houses, the first being a perfect jam. Owing to a delay in the arrival of the train, the curtain did not go up until 7.30. The large audience was very patient. Mr. Daniels, as Old Sport, was very funny. Fanny Rice is as pretty as a peach and as plump as an orange. She fairly killed the dudes. Nettie Lyford, Clara Lane and Annie Leslie, the "three innocents," were all quite pretty.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Murray and Murphy in Our Irish Visitors, 10th, to a small house. The applause was incessant.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, proprietor and manager): J. F. Crossen's co. in the Banker's Daughter closed a three nights' engagement 7th. Financially and artistically, it was eminently successful. C. R. Gardiner's Zozo comb. filled out the week to very good houses. Baby Bindley, in her several specialties, was a whole show in herself. George H. Adams was warmly greeted by his many friends. The Milan Italian Opera co. reorganized for the season of 1885-86, opened its season at this house 12th with Il Traviata; Lucia, 13th; Faust, 14th; Sonnambula, 15th; Norma, 16th, with two popular operas 17th—matinee and evening. Wilbur Opera co., 19th, week.

Item: Herzog and Co., of Washington, have leased the new Mozart Academy of Music, which is rapidly approaching completion, for one year, with the privilege of two. The contract was closed on the 8th with the Building Committee and the Mozart Association. The committee, in closing, reserves the hall from twelve o'clock Saturday night until twelve o'clock Monday night for Association purposes.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Mr. and Mrs. Tony Hart presented Buttons 5th, to a large audience, that was well pleased with the entertainment. Lotta was received by a packed house 10th. All the desirable seats down stairs were sold before the doors opened, and a great number of seats in the gallery were reserved. This was Lotta's first appearance in Wheeling in ten years, and from the success she had in Mlle. Nitouche it would pay her to come more frequently. Barney McAuley 19th and 20th; Draper and Herman, 23d and 24th.

Academy of Music (Charley Shay, manager): Murphy and Wells' Pleasure Party appeared this week in O'Brien's Tribulations and Rudolph's Ambition. Very good business. Emma Hendricks in Led Astray, 19th, 20th, 21st; A Celebrated Case, 22d, 23d and 24th.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Salsbury's Troubadours, in Three of a Kind, opened the week of 5th, appearing for three nights to fair business. The remaining three nights of the week were devoted to Lawrence Barrett and the legitimate, opening, 8th, in Richelieu, to a crowded house. This is Mr. Barrett's greatest part, and he gives a scholarly, studied impersonation of the crafty Cardinal. Another crowded house greeted him, 9th, when Hamlet was presented. Francesca da Rimini was the matinee attraction, 10th, and the engagement closed with a double bill, the King's Pleasure and The Wonder. Mr. Barrett's support is in the main good. Denman Thompson, 15th, for four nights.

New Academy (Jacob Litt, manager): Patti Rosa, in Lotta's old play, Zip, opened 9th for three nights to fair business. The piece does not amount to much, and with the exception of John W. Hanna, the support is poor. Patti Rosa, herself, when she tries, can sing very sweetly; but she has many objectionable mannerisms, and carries herself like a serio-comic variety singer—all of which should be remedied. Her medley, sung to banjo accompaniment, played by herself in the second act, was very well done. Bob was presented 11th. The McDowell Comedy co., in Wedding Bells, 15th, 16th, 17th; McNish, Johnson and Slavin's Minstrels, 18th.

Items: At the Dime Museum the same old story, "crowds," holds good.—Mme. Burrell's Female Minstrels was the attraction at Slensby's last week.—Manager Litt has placed a handsome transparency at the corner of Wisconsin and Milwaukee streets, directing people to the New Academy.—We are indebted to Manager Fred. Berger, of the Sol Smith Russell co., for courtesies during our visit in St. Joseph, Mo.—The Troubadours are rehearsing their new piece, Tom, Dick and Harry. The music is by Jesse Williams.—Frank Stark, advance agent for Patti Rosa, is lying very ill at the Plankinton House in this city.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): Dan Sully, in Corner Grocery, came to slim business, 1st. Audience very enthusiastic and well pleased. Veseelin's Concert co., 2d, gave last performance in the Star Course. Fair house down stairs. Madison Square Theatre co., 7th, in The Private Secretary, called out a crowded house; took the house by storm.

Item: Manager J. E. Cass is East on a trip combining business and pleasure.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Sydney Rosenfeld's Opera co. gave The Mikado to small business, 7th. The Madison Square co., in The Private Secretary, 9th, to good business, giving the best entertainment we have had this season.

MADISON.

Turner Hall (Cornelius and Officer, managers): Sydney Rosenfeld's co. produced The Mikado, 6th, for the first time in this city. The co. was quite good. The audience was large, and went away well satisfied. On the following night Francesca da Rimini was given to a full house by Lawrence Barrett and a well selected co. Our citizens made the best of their opportunities on these two occasions, as they do not often get the chance to see such good attractions.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Kerry Gow was presented for the first time in this city, 5th, by J. S. Murphy and co, when many persons were unable to gain admission. The piece was given a very creditable production, and kept the audience laughing throughout the evening. Mr. Murphy gives a good impersonation of Dan O'Hara, and became a great favorite. He is ably seconded by Ida Burrows, who is excellent as Nora Drew, and who Haligonians will be pleased to see again. The piece was repeated 6th and 7th, many being again turned away. Manager Joyce was much pleased with the result of the engagement. Atkinson's Bad Boy, 12th, and then there is nothing booked until McDowell's Christmas week.

Dots: The Guy Family have been doing a good business at the Lyceum for three weeks.—A. M. Dexter and Joe Elmore of Atkinson's Bad Boy have been in town this week. Joe is a hustler, and is painting the town all colors with printing.

HAMILTON.

Grand Opera House (T. Reche, manager): Louise Pomeroy, in a round of Shakespearean characters, was the only attraction that faced our footlights during the week. Miss Pomeroy is a clever actress, but her support is lamentably weak.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The attraction week of 5th was A Prisoner for Life. Business averaged very good, J. B. Studley, in the

leading role, acted the part to the life, and the supporting co. did justice to the various parts. Silver King 19th week.

Horticultural Pavilion: The Holman's drew good houses week of 5th. The Princess of Trebizonde was presented 5th, 6th and 8th. Mascotte 7th, the occasion of Mrs. Harriet Holman's benefit. Three Too Many given 9th and the Lakes of Killarney 10th. This week will probably be the last of the season. Mme. Juch will appear in concert at the Pavilion 19th.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Brave Woman Co.: Ypsilanti, Mich., 15; Adrian, 16; Elkhart, Ind., 17; Chillicothe, O., 23 Johnstown, 27.

Aimee: Philadelphia, 19, week; Trenton, N. J., 26; Hartford, Ct., 27; Springfield, Mass., 28; Holyoke, 29; New Haven, Ct., 30.

Annie Pixley: Pittsfield, Mass. 15; Albany, 16, 17; N. Y. City, 19, two weeks; Philadelphia, Nov. 2, week.

Ada Gray: Meridian, Miss., 15; Mobile, Ala., 16, 17; New Orleans, 19, week; Beaumont, Texas, 26; Galveston, 27, 28, 29; Houston, 30, 31.

After Dark Co.: Troy, N. Y., 12, week; Montreal, 19, week; Portland, Me., 27, 28; Lowell, Mass., 29, 30 31.

Arthur Rehan's Co.: Chelsea, Mass., 15; Lynn, 16; Lowell, 17; Providence, 19, 20; Norwich, Ct., 21; Middletown, 22; New Haven, 23, 24.

Adelaide Moore: Norfolk, Va., 15, 16.

Alice Harrison: Pittsburg, 12, week; Syracuse, 19, 20; Oswego, 21; Utica, 22; Rochester, 23, 24; Youngstown, O., 27.

Alone in London Co.: Philadelphia, 12, week; Newark, 19, week.

Agnes Wallace and Sam B. Villa: Muncie, Ind., 15; Kokomo, 17.

Annie Lewis Co.: Warsaw, Ind., 15; Ft. Wayne, 19, 20, 21.

Argonauts Co.. Newark, O., 14, 15; Canton, 16, 17; E. Liverpool, 19; Rochester, Pa., 20; Beaver Falls, 21, 22; Butler, 23, 24; Wheeling, W. Va., 26, week.

A Wife's Honor Co.: Omaha, Neb., 14 to 17; Clinton, Ia., 23.

Bella Moore: Little Rock, Ark., 15; Hot Springs, 16, 17; Texarkana, 19; Paris, Tex., 20, 21; Sherman, 22; Dallas, 23, 24; Fort Worth, 26; Corsicana, 27; Waco, 28; Brenham, 29; Galveston, 30, 31.

Breadwinner Co.: N. Y. City, 12, week; Philadelphia, 19, week.

Burr Oaks: Savannah, 16, 17.

Bartley Campbell's White Slave Co.: Cleveland, 12, week; Sandusky, 19; Elkhart, Ind., 20; Pullman, 21; Milwaukee, 22, 23, 24; St. Paul, Nov. 2, 3, 4; Minneapolis, 5, 6, 7.

Bartley Campbell's Siberia Co.: Danville, Ill., 15; Lafayette, Ind., 16, 17; Terre Haute, 19; Evansville, 20, 21; Frankfort, 22; Lexington, 23; Zanesville, O., 26, 27; Dayton, 28 to 31.

Bartley Campbell's Clio Co.: Brooklyn, 5, two weeks; Providence, 19, week; Philadelphia, 26, two weeks.

Bartley Campbell's Paquita: Paterson, N. J., 14, 15; Wilmington, Del., 16, 17; Philadelphia, 19, week; Toledo, O., 26, 27, 28; Detroit, 29, 30, 31; Flint, Nov. 2; E. Saginaw, 3, 4; Grand Rapids, 5, 6, Chicago, 9, week.

Baker and Farron: New Haven, 14, 15; Paterson, N. J., 16; Trenton, 17; Philadelphia, 19, one week; Canandaigua, N. Y., 31.

Barney McAuley: Altoona, Pa., 15; Johnstown, 16; Newcastle, 17; Wheeling, W. Va., 19, 20; Columbus, O., 21; Springfield, 22; Piqua, 23; Lima, 24; Milwaukee, 26, 27; Appleton, 29, Green Bay, 30; Oshkosh, 31.

Bennett Matlack Co.: Washington, 12, week; Wheeling, W. Va., 22, 23, 24.

Bunch of Keys Co.: Louisville, 12, week; Evansville, Ind., 19; Terre Haute, 21; Indianapolis, 22, 23, 24.

Barrows' Professor Co.: Galveston, Texas, 16, 17; San Antonio, 19, 20; Austin, 23; Brenham, 24; Waco, 26; Fort Worth, 27, 28; Corsicana, 29; Dallas, 30, 31; Sherman, Nov. 2; Denison, 3; Tyler, 4; Palestine, 5; Marshall, 6; Texarkana, 7.

Bijou Comedy Co: Fair Haven, Ct., 15, 16, 17. Poultney, 19, 20, 21; Port Henry, N. Y., 22, 23, 24; Keesville, 27, 28, 29.

Basye Dramatic Co.: Louisiana, Mo., 12, week; Carrollton, Ill., 19, week; Fort Wayne, Ind., 26, week.

Black Flag Co.: Austin, Tex., 14, 15; Corsicana, 16; Waco, 17, 18.

Boston Comedy Co.: Rochester, N. H., 12, week.

Charlotte Thompson: Fall River, Mass., 21.

Capital Prize Co.: St. Paul, 12, 13, 14; Minneapolis, 15, 16, 17.

Claire Scott: Ansonia, Ct., 12, week.

C. W. Couldock: Chicago, 12, week; Ottawa, 19; Cedar Rapids, Ia., 20; Dubuque, 21; Lacrosse, Wis., 22; Eau Claire, 23; Stillwater, Minn., 24; St. Paul, 26, 27, 28; Minneapolis, 29, 30, 31.

Catherine Lewis: Chicago 12 week; Minneapolis, 19, 20, 21; St. Paul, 22, 23, 24.

Clara Morris: St. Louis, Nov. 2, week.

Carrie Swain: Northampton, Mass., 15; New London, Ct., 16; Fall River, Mass., 17

Campbell's Three Guardsmen Co.: Fulton, N. Y., 16, 17; Owego, 19, week; Penn Yan, 26, week.

Crossen's Banker's Daughter Co.: Goldsboro, N. C., 15; Wilmington, 16, 17; Charleston, S. C., 19, 20; Columbia, 21; Greenville, 22; Charlotte, N. C., 23; Winston, 24; Lynchburg, Va., 26; Staunton, 27; Winchester 28; Frederick, Md., 29; Martinsburg, W. Va., 30; McKeesport, Pa., 31.

C. H. Clark's Co.: Bangor, Me., 17; Belfast 19; Skowhegan, 20; Hallowell, 21; Gardiner, 22; Bath, 23.

Compston Dramatic Co.: Ashland, O., 12 week; Newark, 19 week.

Dalys' Vacation Co.: Providence, 15, 16, 17; Baltimore, 19, week; N. Y. City 26, week.

D. E. Bandmann: Philadelphia, 12 week; Trenton, N. J., 19, week.

Denman Thompson: Milwaukee, 15 to 18; St. Paul, 19, 20, 21; Minneapolis, 22, 23, 24; Mankato, Minn., 26; Rochester, 27; Winona, 28; Valparaiso, Ind., 29; La Porte, 30; Kalamazoo, Mich., 31; Elkhart, Ind., Nov. 2; Fremont, O., 3; Sandusky, 4; Norwalk, 5; Elyria, 6; Massillon, 7.

Dominick Murray: Newark, 12, week; N. Y. City, 19, two weeks.

Dan Maguinnis: Fitchburg, Mass., 15; Natick, 16; Lynn, 17.

Dore Davidson: Indianapolis, 15, 16, 17; Zanesville, O., 19, 20; Springfield, 21, 22; Dayton, 23, 24.

Dixey Burlesque Co: N. Y. City, Oct. 12—indefinite season.

Drifting Alone Co.: Indianapolis, 19, week.

Dan'l Sully's Corner Grocery Co.: Louisville, 12, week; Ft. Wayne, Ind., 19; Grand Rapids, Mich., 20, 21.

Devil's Auction: New Orleans, 12, week; Mobile, Ala., 19, 20; Columbus, Ga., 21.

Downing's Tally-Ho Co.: New Orleans, 12, week; Galveston, 19, 20; Houston, 21, 22; San Antonio, 23, 24; Austin, 26, 27; Hearne, 28; Palestine, 29; Marshall, 30; Texarkana, 31.

Draper's Comedy Co.: Springfield, N. Y., 16, 17; Syracuse, 19, week.

Effie Ellsler: N. Y. City, 12, week; Brooklyn, 19, week; Providence, 26, 27, 28; Albany, 29, 30, 31; N. Y. City, Nov. 2, week.

E. A. McDowell's Co.: Milwaukee, 15, 16, 17; Chicago, 19, week.

Estelle Clayton (Favette): Paris, Ill., 15; Springfield, 16, 17; Keokuk, Ia., 19; Des Moines, 20, 21; Atlantic, 22; Council Bluffs, 23, 24; Cedar Rapids, 26; Dubuque, 27; Rockford, Ill., 28; Milwaukee, 29, 30, 31; Chicago, Nov. 2, week; Buffalo, 9, 10, 11; Albany, 12, 13, 14.

Emma Hendricks: Steubenville, O., 15, 16, 17; Wheeling, W. Va., 19, week; Marietta, O., 26, 27, 28; Parkersburg, W. Va., 29, 30, 31; Mt. Vernon, Nov. 2, 3, 4.

Ethel Tucker Co.: Wheeling, 12, week: New Haven, 19, week; Buffalo, 26, week.

Edwin Arden's Co.: New Haven, 12, week.

Evans and Hoey: Washington, 12, week; Philadelphia, 19, week; New Haven, 26, 27; Hartford, 28; Springfield, 29; Worcester, 30, 31; Boston, Nov. 2.

Ella Wesner: N. Y. City, 5, two weeks; St. Louis, 26, week.

Edwin Browne's Co.: Bonham, Tex., 14, 15; Sherman, 16, 17; Gainsville, 19, 20.

E. L. Walton: Jacksonville, Ill., 17.

Egbert Comedy Co., Flint, Mich., 12, week.

Fanny Davenport: N. Y. City, 19, week; Boston, 26, week; N. Y. City, Nov. 2, week.

For a Brother's Life Co.: Buffalo, 12, week; Brooklyn, 19, week; N. Y. City, Nov. 2.

Fantasma Co: Des Moines, Ia., 14, 15, 16; Chicago, 19, week.

Fred. Bryton: Jackson, Mich., 15; Toledo, 16, 17. Chicago, 19, week.

Firmin-Jack Co.: Nashville, 12, week.

Forresters: Catskill, N. Y., 15, 16, 17; Ilion, 19, week; Little Falls, 26, week.

Francis Labadie's Co.: Ovid, Mich., 13, 14, 15; Battle Creek, 26.

Fanny Mountcastle: Mt. Vernon, O., 12, week; Newark, 19, week; Zanesville, 26, week.

Florences (Mr. and Mrs): Philadelphia, 5, two weeks; Plainfield, N. J., 19; Wilmington, Del., 21.

Fun on the Bristol: St. Louis, 12, week; Columbia, 21; Moberly, 22; Lexington, 23; Sedalia, 24; Marshall, 26; Independence, 27; Wyandotte, Kas., 28; Holden, Mo., 29; Paola, Kas, 30; Fort Scott, 31; Rich Hill, Mo., Nov. 2; Butler, 3; Nevada, 4; Lamar, 5; Joplin, 6; Parsons, Kas, 7.

Flora Moore: Springfield, O., 15; Sandusky, 16; Akron, 17; Erie, Pa., 19, 20, 21; Detroit, 22, 23, 24.

Frank Mayo: Jersey City, 15, 16, 17; Washington, 19, week.

Fred. Warde. Keokuk, Ia., 16; Quincy, Ill., 17; Springfield, 19; Jacksonville, 20; Terre Haute, Ind., 22; Shelbyville, 23; Xenia, 26; Mt. Vernon, 31.

Floy Crowell: Lawrence, Mass., 12, week; Salem, 19, week; Gloucester, 26, week.

Fred. Bock's Co.: Louisville, 12, week; Pittsburg, 19, week; Baltimore, 26, week.

George C. Miln: Cedar Falls, Ia., 15; Waterloo, 16; Independence, 17; Dubuque, 19; Clinton, 20; Davenport, 21; Iowa City, 22; Muscatine, 23; Burlington, 24; Fairfield, 26; Mt. Pleasant, 27; Quincy, Ill., 28, 29; Keokuk, Ia., 30, 31.

Gardiner's Dramatic Comb.: Rochester, 12, week; Troy, 19, week; Montreal, 26, week.

Gus Williams: Hannibal, Mo., 16; Alton, Ill., 17; St. Louis, 19, week.

Gardiner's Zozo Co.: Charleston, S. C., 15, 16, 17; Savannah, Ga., 19, 20; Augusta, 21, 22; Atlanta, 23, 24; Macon 26, 27; Columbus, 28, 29; Montgomery, 30, 31; Selma, Ala., Nov. 2, 3; Birmingham, 4, 5; Mobile, 6, 7; New Orleans, 9, week.

Graham-Earle Co.: Pana, Ill., 12, week; Assumption, 19, week.

Henry Chanfrau: Biddeford, Me., 15; Portland, 16, 17; Bath, 19; Brunswick, 20; Waterville, 21; Bangor, 22; Lewiston, 23, 24; Boston, 26, week.

Hoop of Gold Co.: Columbus, O., 12, week.

Huntley Co.: Raleigh, N. C., 12, week.

Hugh Fay: Boston, Nov. 16.

Helene Adell: Washington, 12, week.

Hazel Kirke Co.: N. Y. City, 19, week; Wheeling, W. Va., 26, 27, 28.

Helene Dauvray: Detroit, Nov. 9, week.

Harry Lee: Pittsburg, 12, week; Cleveland, 19, 20, 21; Jamestown, N. Y., 24.

In the Ranks Co.: Cincinnati, 12, week; Louisville, 19, week; Chicago, 26, week.

Ivy Leaf Co.: Wheeling, W. Va., 16, 17; Pittsburg, 19, week; Cleveland, 26, week; Chicago, Nov. 2, week.

In His Power Co.: Omaha, Neb., 15; Chicago, 19, two weeks.

James O'Neill's Monte Cristo Co.: Newark, 12, week; Washington, 19, week; Lancaster, Pa., 26; Reading, 27; Trenton, N. J., 28; Jersey City, 29, 30, 31.

Joseph Jefferson: St. Louis, 12, week; Cincinnati, 19, week; Indianapolis, 26, 27; Terre Haute, 28; Louisville, 29, 30, 31; Baltimore, Nov. 2, week; Brooklyn, 9, week; Boston, 16, week

Joseph Murphy: Des Moines, Ia., 14, 15; Omaha, Neb., 16, 17; Denver, 19, week; Leadville, 26, 27, 28; Sedalia, Mo., 29; Colorado Springs, Col., 30; Pueblo, 31.

Joseph Proctor: Albany, 12, week; Rochester, 19, week; Troy, 26, week; Montreal, Nov. 2, week.

John Gilbert: Boston, 5, two weeks.

John W. Ransone: Evansville, Ind., 15, 16, 17.

John T. Raymond: Utica, N. Y., 15; Amsterdam, 16; Hudson, 17; Brooklyn, 19, week.

J. K. Emmet: Buffalo, 15, 16, 17; Lockport, 19; Hornellsville, 20; Olean, 21; Bradford, Pa., 22; Jamestown, N. Y., 23; Titusville, Pa., 24; Oil City, 26; Warren, 27; Dunkirk, N. Y., 28; Erie, Pa., 29; Butler, 30; Canton, O., 31.

J. B. Polk: Toledo, 15 Akron, 16; Titusville, Pa., 17; Youngstown, O., 19; Johnstown, 21; Wilmington, Del., 23; Philadelphia, 26, week;

John S. Murphy: Richmond, P. Q., 15; Cornwall, Ont., 16; Morrisburg, 17; Prescott, 19; Gananoque, 20; Napanee, 21; Trenton, 22; Cobourg, 24.

J. Z. Little's World Co: Arkansas City, Kas., 15; Winfield, 16; Independence, 17; Ft. Scott, 19; Butler, Mo., 20; Nevada, 21; Lamar, 22; Springfield 23; 24.; Helena, Ark., 26; Little Rock, 27, 28; Pine Bluff, 28; Hot Springs, 30, 31.

Jacques Kruger: Rockville, Ind., 15; Bloomington 16; Peoria, 17; Denver, Nov. 2.

Janish: N. Y. City, 12, week; Pittsburg, 19, week.

Kate Castleton: Abilene, Kas., 15, 16; Fort Scott, 23; Kansas City, 26, 27, 28.

Katherine Rogers: Boston, 12, week.

Katie Putnam: Huntsville, Ala., 13 to 17; Aberdeen, Miss. 19, week; Eufaula, Ala., Nov. 3 to 6.

Kidder's Niagara Co: Dayton, O., 15; Delaware, 16; Cincinnati, 19, week; St. Louis, 26, week; Memphis, Nov. 2, week; New Orleans, 9, week.

Kiralfys' Around the World: Cleveland, 12, week.

Kate Claxton: Holyoke, Mass., 15; New Haven, Ct., 16, 17; Brooklyn, 19, week; Brooklyn, E. D., 26, week.

Kiralfys' Black Crook: Ilion, N. Y., 15; Rome, 16; Auburn, 17; Lyons, 19; Newark, 20; Batavia, 21; Buffalo, 22, 23, 24; Syracuse, 26, 27, 28; Oswego, 29; Utica, 30, 31.

Kindergarden: New Haven, 19, week.

Kelly and Mason: St. Louis, 12, week; St. Joseph, Mo., 20; Sedalia, 21; Denver, 26, week.

Louise Balfe Co: Philadelphia, 12, week.

Lizzie Evans: St. Louis, 12, week; Henderson, Ky., 19; Nashville, 20, 21; Birmingham, 22; Mobile, 23, 24; New Orleans, 26, week; Macon, Ga., Nov. 2; Atlanta, 3, 4; Chattanooga, Tenn., 5; Knoxville, 6, 7.

Louise Rial: Marshall, Tex., 15, 16; Texarkana, 17; Little Rock, 19, 20, 21; Pine Bluff, 22; Helena, 23, 24; Cairo, Ill., 26; Evansville, Ind., 28, 29; Vincennes, 30; Terre Haute, 31.

Lester Wallack: Brooklyn, E. D., 12, week; N. Y. City, 19, week.

Lillie Hinton: York, Pa, 15, 16, 17; Hagerstown, Md., 19, week; Allentown, Pa., 26, week.

Louden McCormack: Chicago, 12, week.

Little Nugget Co.: Chillicothe, O., 15; Troy, 16; Indianapolis, 19, week; Kenton, O., 26; Marion, 27; Delphos, 28; Van Wert, 29; Upper Sandusky, 30; Bellefontaine, 31.

Lotta: Philadelphia, 12, three weeks; Boston, Nov. 2, two weeks.

Laura Dainty: McPherson, Kas., 15; Newton, 19; Eldorado, 22; Wichita, 24; Caldwell, 27; Wellington, 29; Winfield, 30.

Lottie Church: Reading, Pa., 15, 16, 17; Pottstown, 19; Milton, 20; Renovo, 21; Newcastle, 22; Meadville, 23; Ashtabula, O., 24.

Lawrence Barrett: Chicago, 12, three weeks; Cincinnati, Nov. 2, week; St. Louis, 12, week; Louisville, 16, 17, 18; Indianapolis, 19, 20, 21.

Louise Pomeroy: Toledo, O., 12, week.

Lizzie May Ulmer: Memphis, 15, 16, 17; Knoxville, 20; Philadelphia, 26, week.

Louise Sylvester: Hutchinson, Kas., 13 to 16; Caldwell, 17; Wellington, 19; Arkansas City, 21; Winfield, 22; Newton, 23, 24; Peabody, 26; Nickerson, 27; Sterling, 28; Larned, 29; Dodge City, 30, 31; Las Animas, N. M., Nov. 2, 3; Trinided, Col., 4, 5; Raton, N. M., 6, 7.

Louise Arnot: Columbia, Pa., 15, 16, 17.

Mary Anderson: N. Y. City, Oct. 12, six weeks; Boston, Nov. 23.

Modjeska: Chicago, 12, two weeks; St. Louis, 26, week.

Margaret Mather: N. Y. City, Oct. 13—indefinite season.

Minnie Maddern: N. Y. City, 12, two weeks.

Myra Goodwin: Waco, Tex., 14, 15; Fort Worth, 16, 17; Tyler, 19; Palestine, 20; Crockett, 21; Huntsville, 22; Galveston, 23, 24.

Milton Nobles: Portland, Ore., 12, week.

M. B. Curtis: Chicago, 12, week; Detroit, 19, 20, 21; Sandusky, 22; Toledo, 23, 24; Buffalo, 26, week.

Michael Strogoff Co.: Baltimore, 12, week; Cleveland, 19, week.

May Blossom Co.: N. Y. City, 12, week; Newport, R. I. 19; New Bedford, Mass., 20; Providence, 21 to 26; Brockton, 27; Lowell, 28; Albany, 29, 30, 31; Washington, Nov. 2, week.

Maggie Mitchell: Boston, 12, two weeks; Lynn, 26; Chelsea, 27; Salem, 28; Haverhill, 29; Lawrence, 30; Lowell, 31; Providence, Nov., 2, week.

Moral Crime Co.: N. Y. City, 5, two weeks.

Mestayer's Tourists: Baltimore, 12, week; Pittsburg, 19, week; Louisville, 26, week; Indianapolis, Nov. 2, week.

Murray and Murphy: Ticonderoga, 15; Whitehall, 16; Glens Falls, 17; Ft. Edward, 19; Saratoga, 20; Schenectady, 21; Cohoes, 22; Troy, 23, 24; N. Adams, Mass., Nov. 2; Pittsfield, 3; Great Barrington, 4; Winsted, Ct., 5; Thomaston, 6; Torrington, 7.

Mr. and Mrs. George S. Knight: Indianapolis, 15, 16, 17; St. Louis, 19, week.

Miner's Silver King Co. (Mack and Bangs): Toronto, 19, week; N. Y. City, 26, week; Bradford, Pa., Nov. 2, 3; Rochester, 4 to 7; Albany, 9, 10, 11; Syracuse, 12, 13, 14.

McFaddon's Uncle Tom Co.: Jacksonville, Ill., 26.

Muggs' Landing Co.: Plattsmouth, Neb., 15.

Maude Atkinson: El Dorado, Kas., 12 week.

Nobody's Claim Co.: Philadelphia, 12, week; Easton Pa., 22.

N. S. Wood. Brooklyn, 12, week; Bridgeport, Ct., 19 week; Newark, 26, week.

Norman Comedy Co: Prescott, Can., 12, week.

Our Goblins Co.: Cincinnati, 26, week.

Owen Fawcett: Philadelphia, 19, week.

Only a Farmer's Daughter: San Francisco, 12, two weeks; Chico, Cal., 26, 27; Marysville, 28; Sacramento, 29, 30, 31.

Only a Woman's Heart Co.: W. Los Animas, 15; Dodge City, Kas., 16; Larned, 17; Lyons, 19, 20; Sterling, 21, 22; Nickerson, 23; Hutchinson, 24; Newton, 26, 27; Wichita, 28, 29; Kingman, 30, 31.

Oliver Byron: Brooklyn, 12, week; N. Y. City, 19, week; Boston, 26, week; Brooklyn, E. D., Nov. 2, week.

Parlor Match Co. No. 2.: Adrian, Mich., 15; Port Huron, 16; E. Saginaw, 17; Kalamazoo, 26.

Private Secretary and Professor Co. (W. H. Gillette): Aurora, Ill., 15; Freeport, 16; Rockford, 17; Burlington, Ia., 19; Hannibal, Mo., 20; Kansas City, 21 to 24; Chicago, 26, week; Cincinnatti, Nov. 2, week.

Private Secretary Co. (Grover's): Middletown, Ct., 15. Wilmington, Del. 20.

Pavements of Paris Co.: Baltimore, 19, week.

Prisoner for Life Co.: Ann Arbor, Mich, 15; Kalamazoo, 16, 17; E. Saginaw, 19, 20, 21; Jackson, 26, 27; Grand Rapids, 28, 29; Ft. Wayne, 30, 31; Chicago Nov. 2, two weeks.

Pauline Markham: Chicago, 12, week; Joliet, 19; Bloomington, 20; Vandalia, 21; Centralia, 22; Cairo, 23; Paducah, Ky., 24; Nashville, 26, week.

Peck's Bad Boy Co.: Cohoes, N. Y., 15; Hudson, 16; Newburg, 17.

Peck's Bad Boy Co., No.: Amherst, N. S., Moncton, 17; St. John, N. B., 19, 20, 21; Fredericton, 22.

Patti-Rosa: Pullman, Ill., 15; Kankakee, 16; Englewood, 17; Valparaiso, Ind., 19; Wabash, 20; Logansport, 21, 22; Madison, 28, 29; Owensboro, Ky., 30; Evansville, Ind., 31; Henderson, Ky., Nov. 2; Madisonville, 3; Clarksville, Tenn., 5.

Rosina Vokes: Boston, 5, two weeks; Fall River, Mass., 19.

Roland Reed: Washington, 12, week; Cleveland, 22, 23, 24.

Rose Coghlan: Brooklyn, 12, week; Brooklyn, E. D., 19, week; Springfield, Mass., 22; Utica, N. Y., Nov. 6, 7.

Rhea: Manchester, N. H., 16, 17; Boston, 19, week; Lawrence, 26; Greenfield, 27; Cohoes, 28; Utica, 29; Elmira, 30; Batavia, 31.

Robson and Crane: Chicago, 5, two weeks; Louisville, 19, week.

Randolph's Novelty-Burlesque Co.: Paterson, N. J., Oct. 12, week; New Haven, 19, week; Brooklyn, E. D., 26, week; Baltimore, Nov. 2, week; Pittsburg, 9, week; Cincinnati, 16, week.

Romany Rye Co.: Brooklyn, E. D., 12, week; Jersey City, 19, 20, 21; Newark, 26, week.

Robert McWade: Newton, Kas., 15; Abilene, 20; Sedalia, Mo., 28.

Rag Baby Co. (Western): San Francisco, 5, four weeks.

Rag Baby Co. (Eastern and Southern): Toronto, 12, week.

Redmund-Barry Co.: Brockton, Mass., 15; Newport, 16; Newport, R. I., 17; Pawtucket, 19; Webster, Mass, 20; Marlboro, 21; Waltham, 22; Lowell, 23, 24; Haverhill, 26; Concord, N. H., 27; Lawrence, Mass., 28; Nashua, N. H. 29; Manchester 30, 31; Suncook, Nov. 2; Great Falls, 3; Marblehead, Mass., 4; Lynn, 5, 6, 7;

Rentfrow's Pathfinders: Cleveland, 12, week; Columbus, 19, week; Wheeling, W. Va., 26, week.

Russian Honeymoon Co.: Northumberland, Pa., 22; Oleon, N. Y., 26;

Sol Smith Russell: Ft. Worth, 15; Waco, Tex., 16; Austin, 17; San Antonio, 18, 19; Houston, 20; Galveston, 21, 22; Palestine, 23; Shreveport, La., 24; Hot Springs Ark., 28; Marshall, Tex, 26; Texarkana, Ark., 27; Hot Springs, 28; Little Rock, 29, 30; Cairo, Ill., 31; St. Louis, Nov. 2, week.

Shadows of a Great City: Boston, 5, two weeks; Haverhill, Mass., 19, 20, 21; Worcester, 22, 23, 24; Harlem, 26, week; Brooklyn, Nov. 2, week.

Seabrooke's Hobbies Co.: Piqua, O., 15; Lima, 16; Lafayette, Ind., 17; Fort Wayne, 19; Kokomo, 20,

Salsbury's Troubadours: Kansas City, 12, week; St. Joseph, 19; Leavenworth, Kas., 20; Lawrence, 21; Topeka, 22; Pueblo, Col., 24; Salt Lake, 26 to 29; San San Francisco, Nov. 2.

Salvini: N. Y. City, 26.

Stranglers of Paris: Youngstown, O., 15; Meadville, Pa., 16; Oil City, 17. Newark, N. J., 19, week; N. Y. City, 26, week; Brooklyn, Nov. 2 week.

Skating Rink Co. (Nat Goodwin): Chicago, 5, two weeks; Janesville, Wis., 23.

Stafford-Foster Co.: Ann Arbor, Mich., 15, 16; Tecumseh, 17; Jackson, 19, 20, 21; Charlotte, 22 23 Ionia, 24. Big Rapids, 26; Bay City, 27; E. Saginaw, 28, 29; St. Louis, 30; Saginaw City, 31, Nov. 2.

Skipped by the Light of the Moon: Haverhill, Mass., 15.

Skipped by the Light of the Moon: (Fowler and Warmington's Co.): Cleburne, Tex., 15; Dallas, 16, 17; Corsicana, 19; Waco, 20; Belton, 21; Brenham, 22; Houston, 23, 24; Galveston, 26, 27.

Storm-Beaten Co.: Boston, 12, week; Bangor, 19, 20; Lewiston, 21, 22; Portland, 23, 24; Portsmouth, N. H., 26; Manchester, 27, 28; Fitchburg, Mass., 29; Brockton, 30, 31; New Bedford, Nov. 2, 3; Fall River, Mass., 4, 5; Newport, R. I., 6, 7.

Satan's Judgment Co.: Dayton, O., 16; Chicago, 26, week.

Streets of New York Co.: Bradford, Pa., 15; Warren, 16; Olean, N. Y., 17; Buffalo, 19, week.

Standard Dramatic Co.: Binghamton, N. Y., 12, week.

Tin Soldier Co.: Baltimore, 12, week; Washington 19, week; Pittsburg, 26, week; Cleveland, Nov. 2, week.

Tony Hart: St. Louis, 12, week; Cincinnati, 19, week; Lafayette, Ind., 26; Decatur, Ill., 27; Springfield, 28; Keokuk, Ia., 29; Iowa City, 30; Davenport, 31; Minneapolis, Nov. 2, 3, 4; St. Paul, 5, 6, 7.

Two Johns Co.: Marshalltown, Ia., 15; Des Moines, 16, 17; Atlantic, 19; Council Bluffs, 20; Omaha, Neb., 21; Lincoln, 22; Plattsmouth, 23; Nebraska City, 24; Sedalia, Mo., 26.

Thomas W. Keene: Cincinnati, 12, week; St. Louis, 19, week; Terre Haute, Ind., 26; Dayton, O., 27; Indianapolis, 28 to 31.

Thompson Dramatic Co.: Chicago, 12, week; Bloomington, 19, week.

Ullie Akerstrom: Newburyport, 5, two weeks; Lynn, 19, two weeks.

World Co.: Detroit, 12, week.

W. J. Scanlan: Schenectady, N. Y., 15; Saratoga, 16; Cohoes, 17; Baltimore, 19, week.

Wallick's Bandit King Co.: Chicago, 12, week; Indianapolis, 19, 20, 21; Louisville, 22, 23, 24; Nashville, 26, 27, 28; Chattanooga, 29, 30.

Wallack-Frohman Co.: Winnipeg, 19, week.

Wellesley-Sterling Co.: Montreal, 12, week; Toronto, 19, 20, 21; Hamilton, 22; St. Catherines, 23, 24; Buffalo, 26, week; Syracuse, Nov. 2, week.

We, Us & Co.: St. Paul, 15, 16, 17; Des Moines, Ia., 19; Kansas City, Mo., 22, 23, 24; Chicago, 26, week.

We, Us & Co. No. 2: Aurora, Ill., 19; Rockford, 21; Elgin, 22; Kenosha, Wis., 23; Racine, 24; Beloit, 26.

Wages of Sin Co.: Columbus, O., 14, 15; Richmond, Ind., 16; Greencastle, 17; St. Louis, 19, week.

Whose Can It Be Co. (Carroll's): Springfield, Mass., 26.

W. E. Sheridan: Lansing, Mich., 15, 16, Coldwater, 17; Lima, O., 19; Dayton, 20, 21; Indianapolis, 22, 23; Wabash, 24; South Bend, 26, 27; Philadelphia, Nov. 2.

Wiley-Golden Co.: Middletown, N. Y., Nov, 2.

Waite's Comedy Co.: Lancaster, O., 12, week; Mansfield, 19, 20, 21.

OPERA AND CONCERT COMPANIES.

Amy Gordon: Chicago, 5, two weeks.

Arion Bell-Ringers: Las Vegas, N. M., 14, 15; Trinidad, Col., 16, 17; Pueblo, 19, week; Denver, 26, week.

Adah Richmond Burlesque Co.: Jackson, Mich., 15; E. Saginaw, 16; Kalamazoo, 17; Detroit, 19, 20, 21; Erie, Pa., 23, 24.

Blanche Corelli: Lowell, Mass., 12, week: Biddeford, Me., 19, week.

Bijou Opera Co.: Tarboro, N. C., 15; Goldsboro, 16, 17; Wilmington, 19, 20; Kinston, 21; Newbern, 22, 23; Raleigh, 24; Fayetteville, 26; Charlotte, 27 to 30.

Bennett-Moulton Opera Co. A: Bridgeport, Ct.; 12, week; Waterbury, 19, week; Wilmington, Del., 26, week.

Boston Ideals: Utica, 16, 17; Buffalo, 19, week.

Carleton Opera Co.: Philadelphia, 5, two weeks; San Francisco, 26, five weeks.

Corinne Merriemakers: Easton, Pa., 12, week; Williamsport, 19, 20, 21; Jamestown, N. Y., 26, 27, 28.

Emma Abbott Opera Co.: Grand Rapids, Mich., 16, 17; Chicago, 19, two weeks.

Ford's Mikado Co.: Selma, Ala., 15; Montgomery, 16, 17: New Orleans, 19, two weeks.

Grau's Comic Opera Co.: St. Louis, 12, week.

Hess Opera Co.: Ithaca, N. Y., 15; Elmira, 16, 17; Troy, 19, 20; Albany, 21 to 24; Philadelphia, 26, week.

Holman Opera Co.: Toronto, 5, two weeks.

Hollywood Opera Co.: Omaha, Neb., 12, week: Crete, 19; Nebraska City, 21.

Harris' Opera Co.: Harrisburg, Pa., 12, week; Lancaster, 19, week.

Judic: N. Y. City, Oct. 1, three weeks; Boston, 26, two weeks.

Milan Opera Co.: Richmond, Va., 12, week; Charlotte, N. C., 19; Columbus, S. C., 20; Charleston, 21 to 24.

McCaull's Opera Co.: Cincinnati, 12, week; Milwaukee, 19, week; Cincinnati, 26.

McCaull's Mikado Co.: Philadelphia, 5, four weeks.

McGibeny Family: York, Neb., 19; Seward, 20; David City, 21; Wahoo, 22; Omaha, 23, 24; Falls City, 26; Pawnee, 27; Beatrice, 28; Marysville, Kas., 29; Seneca, 30; Hiawatha, 31; Kasnsas City Nov. 2, week.

Milliken Opera Co.: Jersey City, 22, 23, 24.

Pyke's Mikado Co.: Wilkesbarre, Pa., 15; Lancaster, 16, 17; Rochester 19, 20.

Rosenfeld's Opera Co.: Kansas City, 12, week; Chicago 26, two weeks.

Smith's Bell-Ringers: Macomb, Ill., 13, 14, 15.

Thalia Opera Co: Chicago, 26, two weeks; St. Louis, Nov. 9.

Theodore Thomas' Orchestra: Rochester 15; Youngstown, O. 16; Canton, 19; Columbus, 20; Ft. Wayne, Ind., 22; Indianapolis, 24.

Thompson Opera Co.: Chicago, 12, week; Cincinnati, 26, week.

Wilbur Opera Co.: Lynchburg, Va., 12, week; Richmond, 19, week; Norfolk, 26, week.

MINSTREL COMPANIES.

Barlow, Wilson and Rankin's: Chattanooga, Tenn., 15; Knoxville, 16; Rome, Ga., 17; Atlanta, 19, 20; Macon, 21; Savannah, 22; Augusta, 23.

California: Clyde, N. Y., 15; Lyons, 16: Newark, 17; Palmyra, 19; Brockport 20; Albion, 21; Medina, 22.

Duprez and Benedict's. Oneida, N. Y., 15, 16; 17; Carthage, 19.

Hi Henry's: Middletown, Pa., 15; Lebanon, 16; Reading, 17; Phœnixville, 19; Pottstown, 20; Atlantic City N. J., 22; Vineland, 23.

Haverly's: Los Angeles, Cal., 13, 14, 15; Sacramento, 19, 20, 21; Carson, Nev., 22; Virginia City, 23, 24; Salt Lake, 26, 27; Laramie, 29; Cheyenne, 30, 31; Pueblo, Col., Nov. 2: Colorado, Springs, 3; Leadville, 4 to 7; Denver 9, week.

Kersands': Beaumont, Tex., 15; Palestine, 16; Shreveport, La., 17; Marshal, Tex., 19; Texarkana, 20; Hot Springs, 21.

Lester and Allen's: Champaign, Ill., 16; Danville, 17; Indianapolis, 21, 22; Coldwater, Mich., 24

McNish, Johnson and Slavin's: Dubuque, Ia., 15; Milwaukee, 18; Minneapolis, 19, 20, 21: Eau Claire, Wis., 27.

McIntyre and Heath's: Hot Springs, Ark., 15; Little Rock, 16, 17; Pine Bluff, 19; Helena, 20, 21; Fort Smith, 24; Sedalia, Mo., 27.

T. P. W.: Washington, 15, 16, 17; Boston, 19, week; Philadelphia, 26, week.

VARIETY COMPANIES.

Alice Oates: Buffalo, 19, two weeks.

All-Star Specialty Co.: Pittsburg, 19, week.

Blair-Sargent Co.: Franklin Falls, N. H., 5, two weeks.

Collars and Cuffs Co.: Pittsburg, 12, week; Cincinnati, 19, week; Louisville, 26, week.

Castine's Co.: Troy, 12, week; Buffalo, 19, week; Bradford, Pa., 26, week; Erie, Nov. 2, week; Cleveland, 9, week.

Dick Gorman: Buffalo, 12, week; Cleveland, 19, week; Milwaukee, 26, week.

Davene's Attractions: Providence, 12, week; Hartford, 19, week; New Haven, 26, week; Brooklyn, Nov. 2, week.

Ellis-Moore Co.: McKeesport, Pa., 15; Wheeling, W. Va., 16, 17; Steubenville, O., 19; Youngstown, 20; Alliance, 21; Canton, 22; Massillon, 23; Akron, 24; Cleveland, 26, week.

Gray-Stephens Co.: Baltimore, 12, week; Washington, 19, week; Norfolk, Va., 26, week.

Hallen and Hart: Rochester, 12, week; Brooklyn, E. D., 19, week.

Howard Athenæum Co: Providence, 12, week; N. Y. City, 19, week.

Jones-Montague Co.: Chelsea, Mass., 23.

Kernells' Co.: Boston, 19, week.

Leonzo Brothers: N. Y. City, 12, week.

Lillie Hall's Co.: Grand Rapids, Mich., 19, week.

Lilly Clay's Gaiety Co.: Cincinnati, 19, week.

Murphy's Pleasure Party: Pittsburg, 12, week.

Martinetti Brothers: Louisville, 12, week; New Orleans, 19, two weeks.

Murphy-Wells Co.: Wheeling, W. Va., 12, week; Baltimore, 19, week; Philadelphia, 26, week; Newark, Nov. 2, week.

Nonpareil Star Co.: Syracuse, 12, week; Utica, 19, week; Amsterdam, 26, 27, 28.

Pat Rooney's Co.: Trenton, N. J., 15; Allentown, Pa., 16; Norristown, 17; Altoona, 20, Johnstown, 30.

Reilly and Wood's Co.: Cincinnati, 12, week; Louisville, 19, week; Indianapolis, 26, week; St. Louis, Nov. 2, week; Chicago, 9, two weeks.

Rentz-Santley Co.: New Haven, 12, week; N. Y. City, 19, week; Baltimore, 26, week.

Suydam's Co.: Mahanoy City, Pa., 15; Shenandoah, 16, 17; Ashland, 19, 20; Shamokin, 21, 22; Williamsport, 23, 24; Syracuse, 26, week.

Sid C. France: Utica, N. Y., 12, week; Amsterdam, 19, 20, 21; Buffalo, 26 week.

St. Clair-Steele Co.: Bristol, Ct., 20; New Britain, 21; Norwich, 23; Westerly, R. I., 24.

Tony Pastor's Co.: Baltimore, 12, week; N. Y. City, 19.

MISCELLANEOUS.

Howorth's Hibernica: Oswego, N. Y., 19; Pittston, Pa., 21, 21; Wilkesbarre, 23, 24.

Hildebrand's Expose: Massillon, O., 15, 16; Letonia, 17, 18; Salineville, 19; New Philadelphia, 20; Ulrichsville, 21; Cadiz, 22; Beaver Falls, Pa., 23, 24.

Miaco's Humpty Dumpty: Utica, N. Y., 15, 16, 17.

Morris' Paradox: Lincoln, Neb., 15, 16, 17.

Professor George Bartholomew's Equine Paradox: Decatur, Ill., 12, week; Quincy, 19, week; Leavenworth, Kan., 26, week; Topeka, Nov. 2, week; Kansas City, 9, week; St. Joseph, 16, week; Omaha, 23, week.

Tony Denier: Kansas City, 15, 16, 17; Hannibal, 21; Keokuk, Ia., 22; Ottawa, 23; Des Moines, 24.

Professor Reynolds (Mesmerist): Amsterdam, N. Y., 19, week.

CIRCUSES.

Adam Forepaugh's: Columbia, Tenn. 15; St. Charles, 16.

Barnum's: Jersey City, 17; Morristown, 19; Newton, 20; Honesdale, Pa., 21; Port Jervis, N. Y., 22; Kingston, 23; Newburg, 24.

Barrett's: Galveston, 17.

Buffalo Bill's Wild West: St. Louis, 12, week.

Bristol's Equescurriculum: Worcester, 12, week; Brockton, 19, 20, 21; Fall River, 22, 23, 24.

Cole's: Greensboro, N. C., 15; Concord, 16; Charlotte, 17; Chester, S. C., 19; Winsboro, 20; Columbia, 21; Newberry, 25; Unionville, 23; Spartanburg, 24; Greenville, 25; Abbeville, 27; Anderson, 28; Walhalla, 29. Gainsville, Ga., 30; Atlanta, 31.

Doris': Memphis, 17; Jonesboro, Ark., 19; Forest City, 20; Helena, 21; Marianna, 22; Harrisbbrg, 23; Walnut Ridge, 24; Batesville, 25; Newport, 26; Kensett, 28; Benton, 29; Prescott, 30; Hope, 31.

O'Brien's Philadelphia, 5, two weeks.

Sells': Birmingham, Ala., 16; Tuscaloosa, 17; Vicksburg, Miss., 19; Jackson, 20; Meridian, 21.

Van Amburgh's: Nyack, N. Y., 15; Hackensack, 16.

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Four thousand dollars damages having been awarded me by the Supreme Court against an irresponsible party for the use of my play '49 without my consent, I hereby warn Managers and the Owners of Theatres that I shall hold them directly responsible for all damages should they allow any one to produce this play without my written authority, except Loudon McCormick, who has sole right.

New York City, July 20, 1885.

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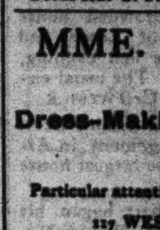

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TELEGRAPHIC NEWS.

A Manager Embarassed.

[SPECIAL TO THE MIRROR.]

TROY, N. Y., Oct. 14.—Overflowing houses greeted the Boston Ideals at Rand's Monday and Tuesday evenings, while King Hedley, in After Dark, at the Griswold, and Castine's company at the Grand Central, had large houses.

An important lawsuit, which has been pending in this this city during the past eight months, has been decided against Edward Sheridan, manager of Sheridan's Called Back company, and it is thought by his friends that it will financially embarass him. He had been confident of victory, and it has been a deep blow to him. As his Called Back company is comprised of Agnes Herndon, Rillie Deaves, Louise Forster, G. Herbert Leonard, William S. Harkins, Charles Mortimer, Stanley Rignold and other strong people, it is thought it will not disband. A New York manager is here trying to arrange with Sheridan to take the company off his hands.

The Milan Opera Company Opens.

[SPECIAL TO THE MIRROR.]

RICHMOND, Va., Oct. 14.—The Milan Italian Opera company opened its season Monday night with Il Travatore. Large and critical audience, notwithstanding a stormy night. The opera was most excellently rendered. Emma Romeldi as Leonora carried the house by storm. Her singing was grand and her acting very graceful. Mlle. C. Morse and Signors Marchesi, C. Bologna and Frederico Aravarel, in their respective roles, gave general satisfaction. The orchestration was brilliant and effective under the leadership of Professor Loghe-der.

Mrs. Powell may congratulate herself upon such a flattering success as has attended her engagements so far this season.

The Don Delayed.

[SPECIAL TO THE MIRROR.]

PITTSBURG, Oct. 14.—There was no performance given by Harry Lee's Don company at the Opera House on Monday evening. The special train that brought the company from Chicago did not arrive until three o'clock Monday afternoon. Strenuous efforts were then made to convey the elaborate scenery from the depot to the Opera House and have it placed in time for the evening's performance; but at 8 o'clock Manager Ellsler was obliged to dismiss the audience. On Tuesday evening everything was in good shape, and the performance passed off smoothly. There was a large audience.

Alice Harrison opened the week at Library Hall to a large house.

Murphy and Wells' combination, at the Academy, had a very good opening.

At Harris' Museum Gilday's Collars and Cuffs opened well.

The Ohio election returns were read from stage of the Academy on Tuesday evening.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

LYNN, Mass., Oct. 14.—Charles H. Clark's company, in Ten Nights in a Barroom, played to a fair-sized house at Music Hall on Monday night.

WORCESTER, Oct. 13.—A crowded house greeted the first appearance of Lewis and Bristol's educated horses here last evening, over 1,600 tickets being sold. The usual enthusiasm prevailed. J. C. PATRICK.

ANSONIA, Ct., Oct. 14.—The Claire Scott company opened a week's engagement in Article 47, on Monday night, to the largest house of the season. Low prices.

BOSTON, Oct. 12.—John Gilbert began his second week Monday night at the Boston Museum in The Road to Ruin. Rosina Vokes began her second week at the Globe in In Honor Bound, Nan, the Good for Nothing, and The Tinted Venus. Second week of The Shadows of a Great City at the Boston Theatre. Maggie Mitchell began a two weeks' season at the Park in Maggie the Midget. Bijou closed for dress rehearsal of Stradella. House all sold for opening. Storm-Beaten at the Howard, and Claire and The Forge-master, with Katherine Rogers, at the Windsor. Houses good all around.

BUFFALO, Oct. 14.—John T. Raymond's For Congress opened a three nights' engagement at the Academy of Music Monday. A large audience was present, and enjoyed the Colonel's wonderful stories immeusely. For a Brother's Life, a military drama, at the Court Street Theatre, drew a good audience in the parquet and chairs; galleries light. At the Museum Dick Gorman's Conrad proved attractive enough to pack the house. The same result occurred at the Adelphi, where the spectacular Necromancer is exhibited.

NEWBURYPORT, Mass., Oct. 14.—The Ullie Akerstrom Dramatic company began the second week of its engagement Monday night to an immense house. Phenomenal for this city, as the longest engagement ever played before was for only three nights.

NEW BRITAIN, Ct,, Oct. 13.—Daly's Vacation company to good house last night. An evening of pure, unadulterated fun.

NEWCASTLE, Pa., Oct. 14 —George C. Boniface and a good company presented The Streets of New York Monday night before an appreciative audience.

DETROIT, Oct. 14.—Fred. Bryton, ably assisted by Sydney Armstrong and a well-balanced company, appeared in Jack o' Diamonds at the Detroit Monday night, to a good house. Mr. Bryton is a brilliant actor, and has struck the keynote to financial success with this excellent drama. The Druggists' Convention, which is in session here, will attend in a body Wednesday night, 400 strong at least. Dickson and Joel's World, with six of the original cast and a well sustained company, packed White's Monday night and gave an excellent presentation.

PROVIDENCE, Oct. 14.—A large audience greeted the Davene combination Monday evening at Low's. At the Providence Louden McCormack and Blanch Vaughn in '49 before a very small house.

GALVESTON, Tex., Oct. 13.—Kersands' Minstrels opened to largest Sunday house this season. There are three minstrel shows in the State, all making money. All troupes so far doing well: prospects getting better.

H. GREENWALL.

LOUISVILLE, Ky., Oct. 14 —Considering the disagreeable weather, the openings were well attended, Macauley's particularly, with [illegible] of Keys. Power of Money at the Museum, Corner Grocery at the Masonic, and variety at the Grand. The week promises well.

DANBURY, Oct. 13.—Called Back was presented last night to a good house by Kate Claxton and Charles Stevenson, supported by an excellent company.

NEW ORLEANS. Oct. 12.—Robert L. Downing in Tally-Ho a great success. Public delighted with star and play. Big business.

A. D. ANDERSON, Manager.

TRENTON, N. J., Oct. 14.—Bartley Campbel's Paquita company to fair business Monday and Tuesday nights. The company gave better satisfaction than play.

BALTIMORE, Oct. 13.—Many turned away last night in spite of a heavy rain. Show a great hit. TONY PASTOR.

BURLINGTON, Vt., Oct. 14.—Harrison and Gourlay presented Skipped by the Light of the Moon last night to a packed house.

W. R WALKER.

MUNCIE, Ind,, Oct. 14 —Mary Bird, of Lester and Williams' Parlor Match company, met with an accident while playing in Dayton on Sunday night.

LOUISVILLE, Oct. 14.—Bock's Power of Money Company opened here Monday night to crowded house. Rainy weather.

J. B. REDELL, Manager Harris Museum.

UTICA, N. Y., Oct. 13.—Theodore Thomas Concert to-night, two thousand in the house. Emma Juch fine. Charles Turner, tenor, took the place of A, Paulet, who could not be here. Largest and finest audience ever gathered in the house.

PHILADELPHIA, Oct. 13 —Louise Balfe has made a great hit in Dagmar and our business is the largest the new Temple Theatre has had since its opening. Advance sale of seats for rest of week over $1,000.

A. L. ERLANGER.

Professional Doings.

—W. E. Sheridan begins an engagement in Philadelphia on Nov. 2.

—Ada Gray is renewing her old triumphs in East Lynne in the South.

—The Western Burr Oaks company closed very suddenly last week.

—Rose Coghlan's Montreal date, week of Oct. 26, has been cancelled.

—Mme. Emma Nevada-Palmer and family sailed from Europe on Sunday.

—Roland Reed has changed his route and is playing this week in Washington.

—The season just closing has been particularly prolific in fatalities to circuses.

—Sara Neville is receiving approval for her performance of Mignonne in A Prisoner for Life.

—Michigan managers have brought suit against Fred. Waide for non fulfilment of contracts.

—Wagner and Reis, of the Oil circuit, have added Library Hall, Warren, Pa., to their list of theatres.

—The great Music Hall in St. Louis will be opened some time during the latter part of this month.

—The Boston Ideal Opera company is once more on tour. A feature is made of the new opera, Giralda.

—After an absence of two years, Annie Pixley appears in New York, at the Grand Opera Heuse, next week.

—Messrs. Clawson and Rossiter, well-known Salt Lake City managers, have been sentenced to six months in jail for polygamy.

—Adelaide Moore and her company left for Norfolk, Va., on Tuesday. Miss Moore goes South to play a Shakespearean repertoire.

—On Oct. 19 W. J. Hurley will enter upon his third season with Miss Davenport, playing his original part, Cyril, the coachman, in Fedora.

—Frank Howe, Jr., has been appointed business manager of Miner's Mikado company. After reorganization, it will open at Newark, N. J., on Oct. 19.

—John Stetson paid a bonus to have the date of the T. P. W. Minstrels in Baltimore cancelled and they will appear at the Boston Globe week of Oct. 19.

—Florence Revere Pendar has written a "Life of Little Corinne" for Jennie Kimball. Miss Pendar is a daughter of George Pendar, well known in the profession.

—Charles Gordon left town on Sunday in advance of Ella Wesner. Miss Wesner will open in St. Louis on Oct. 25, previously playing a week of one-night stands.

—Edwin F. De Nyse, well-known in dramatic circles, has been added to the editorial staff of the *Morning Journal*. He is still supplying work for the Kiralfys' productions.

—Eva Hewett, the young lady cornetist, has been engaged to appear at the Comedy Theatre for a season of two weeks, opening on Monday next. The Tissots close their engagement this week.

—Arthur Durlan writes that he will not confine his season at the New Orleans French Opera House to vaudeville. The performances will include operetta, dramas, comedies, and musical pieces.

—M. B. Curtis had a great reception in Memphis last week. The drummers of the city, 200 strong, marched to Leubries' Theatre in a body and made the house ring with plaudits on Sam'l of Posen's appearance.

—Tony Pastor was in town on Sunday He was being dragged about the Square by a black English poodle sent him by Sam Hague, the Liverpool minstrel. This poodle is the second canine gift from Mr. Hague to Mr. Pastor.

—Van Amburgh's Circus closes its season to-morrow (Friday) at Hackensack, N. J. While not the largest, it is the oldest circus in the United States. Under the management of Hyatt Frost and that prince of circus men, Charles H. Day, it has had a very profitable season.

—Next Monday night Tony Pastor, after a very prosperous tour on the road, bounces into his little bandbox of a theatre in Fourteenth street. During his absence farce-comedy has held sway with varying success, and now the home of vaudeville in New York will have an inning.

—Aimee, who was to have played this week in Montreal, has cancelled date in that city because of the epidemic, and will remain here in the city, rehearsing her plays, Divorcons and Mam'zelle. She reopens the Chestnut Street Theatre, Philadelphia, next Monday in Mam'zelle. The only change in the supporting company has been the engagement of Russell Bassett.

—Will T. Keogh, who has been virtually manager of the Charleston (S. C.) Academy of Music from the opening of the season, has had everything turned over to him since Mr. Owens' recent relapse. Mr. Keogh is both courteous and efficient, and has proved himself to be an invaluable aid to Mr. Owens.

—Who is Shackford? He has treated very shabbily an opera company bearing his name. The company opened in the West early in September, and Shackford never appeared to assume his financial responsibilities. The company went under temporarily, and then one Meader undertook to resuscitate it, and made big promises. The company played two weeks at the Standard Theatre, St. Louis—a house not adapted for opera—and then Meader departed, saying he was going to Cincinnati to obtain funds. Meader didn't return and the company closed. Most of the members have returned to New York. All are out one week's salary.

—Everything is going on nicely for the production of my new play, The Bohemian, said Charles Gayler to a MIRROR reporter the other day. "I have engaged my entire company with one exception. We shall go on the road about Nov. 1. Rehearsals are to begin this week. William Voegtlin is engaged on the scenery. The play gives abundant opportunity for display in that line, as well as in the costuming effects. The drama is on the modern romantic society basis. John L. Burleigh, whom we will star, will play the leading character, that of Cherubini, the Bohemian. Others of the company are Martin Price, Harry Linden, Francklyn Relding, W. A. Barnes, Mrs. J. H. Fitzpatrick, Constance Murielle, May Waldron and Addie Plunkett."

Amateur Notes.

Mrs. James Brown Potter made her reentree at Lenox, Mass., recently. It is to be hoped that the fair and talented comedienne may be seen frequently in the near future.

Elita P. Otis should be secured as leading lady some ambitious society. Miss Otis has experience and acting power.

The Academy of Music, Lexington Avenue Opera House and University Club will be the scene of amateur war as usual. A regular theatre for amateurs is badly needed.

Charles Lamb, George Sammis and Bessie Cameron have all been connected with the Putting on Style company. Mr. Sammis was the business manager of the company, the same position which he occupied with the Gilbert. Both Miss Cameron and Mr. Lamb have evinced ability of no mean order, and with proper experience will create an equally favorable impression on the regular stage.

Louise C. Shepard is a new aspirant for dramatic honors. A handsome appearance, added to a highty-trained soprano voice, may bring Miss Shepard conspicuously to the fore.

The Merry Wives of Windsor, with John H. Bird as Falstaff, will probably be one of the selections for the Kemble this Winter,

Separation will be the initial attraction by which the Gilbert will seek to win new laurels this season. R. C. Hilliard, H. J. Stockton, John Noble, Nellie Yale Nelson and other favorites of the past will continue to lend strength to the various casts.

W. A. Clarke, one of the most talented of amateurs, will continue as leading actor of the Amaranth.

The Athenæum, of Brooklyn, will renew operations this season with The Cricket on the Hearth.

The next performance by the Greenwich will be The Mikado.

The Amateur Opera Association, of Brooklyn, will do The Sorcerer in November. Mrs. E. G. Grant is in negotiation for the leading soprano role, and to J. W. Macy will be assigned the part of John Wellington Wells. Charles Parsons, Jr., to whom the society owes much of its success, will also enact a prominent character.

On Friday evening the Greenwich assumed the lead in amateur performances this season by producing in a successful manner a performance of Gilbert and Sullivan's Iolanthe. In all that this society undertakes care and wise judgment are displayed. The choruses were well interpreted and the principals sang generally well and acted intelligently. Marion Booth assumed the title role, and brought to the part a handsome presence and considerable knowledge of the stage. Miss O'Keefe as Phyllis and Miss Griggs as the Fairy Queen were worthy of commendation. Michael Norton, who has graduated to the regular boards, appeared for this occasion as the Lord Chancellor, the same character which he essayed some time since at the Academy. Mr. Morton displays considerable talent, although his rendering of the role is a clever imitation of Mr. Ryley. Eugene Clarke was Strephon, and others in the cast who deserve favorable meniion are M. M. Cooper, C. A. Hetzel, G. H. Pings and the Misses Clarke and Douglas. A reception followed the entertainment, and was well attended.

R. C. Hilliard, who has become the manager of the Criterion Theatre, Brooklyn, will continue as President of the Gilbert. Mr. Hilliard tendered his resignation to the society, but its acceptance was unanimously declined. It is probable that the handsome juvenile actor will star for a week at the Criterion as the hero in False Shame. This is the part for which the management of the Lyceum desired to engage him some time ago.

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THE ROMEO AND JULIET SUPPLEMENT

To be presented with

THE NEW YORK MIRROR,

Will be ready on

THURSDAY, OCTOBER 29.

We intend to present to our readers with the number of THE MIRROR issued on Thursday, October 29, a magnificent souvenir supplement. It will be a picture 20x28 inches in size, and will be printed in sixteen colors on rich paper. The subject will be the Masque Scene in Romeo and Juliet, with the leading characters of the play, lords and ladies, dancers, maskers and musicians. It will be a fine work of art, which will be treasured both for the originality of its design and the beauty of its coloring.

It was our original intention to publish this supplement at an earlier date, but the following letter from the Agent of the Strobridge Lithographing Company will explain why we cannot make the presentation before October 29:

44 WEST TWENTY-THIRD STREET, NEW YORK, Sept. 30, 1885.

Harrison Grey Fiske:

DEAR SIR.—On account of the great amount of detail and the elaborated combination of colors required for the proper production of the scene from Romeo and Juliet for your supplement, it will be impossible for us to complete and deliver you the edition before October 24. But you can positively rely on receiving it on that date. We can assure you that the picture will far exceed in artistic beauty anything ever issued in the way of a scene from a play, either in this country or in Europe. We feel satisfied that you will be more than repaid for the delay in securing something for your paper that will be prized by its readers both as a work of art and as an accurate reproduction of the scene. Yours truly, A. A. STEWART.

The edition for city and country will amount to many thousand additional copies, and the advantages offered to advertisers by this enormous issue are manifold The rates of advertising will be the same as usual, and the price of the paper will remain at TEN CENTS. Advertisements intended for the Supplement Edition should be sent in so as to reach us not later than OCTOBER 27. Orders for the paper may be left with dealers in any part of the country or sent direct to this office.

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MISS SHEPHARD, of the Fifth Avenue Theatre, is at present at work on a magnificent wardrobe for the Boston Mikado.

London Gossip.

LONDON, Oct. 3.

Bertie Crawford, whoever she may be, who advertises herself as the "Tennessee Nightingale," is to play the leading role with her own company, in Capers; or, Fun in a Boarding-School. No one seems to know much of her, save from her personal indorsements; but she is quite likely to succeed, for novelties are always in demand, especially in variety plays.

Another novelty is in store for play-goers in London. Arrangements have just been completed to bring over a Parsee troupe of comedians, who will present the classical Hindoo drama to the English public in connection with the Indian village to be erected here. The next step, if all this succeeds, will doubtless be to protect the rights of presentation by an Indian representative. The Teutons have lately appointed Sidney Wittman as their representative for both Englrnd and America. The success of On Change at Toole's, and other adaptations of Herr Von Moser's comedies, have suddenly opened the eyes of the German dramatists to the fact that there is a mine of wealth for them in English as well as in American theatres. It is a wonder that the thoughtful and far-seeing Teutons have never before thought of this very necessary step. We make a great outcry about American piracy, but there are pirates in England, too. Augustin Daly long ago discovered the mine of dramatic wealth in the German stage-work, and his greatest successes have been German translations and adaptations. Sydney Rosenfeld, that clever young dramatic author, is a perfect German scholar. He has done nothing better than Dr. Clyde, his adaptation of the German of Dr. Klaus. It is a play which is fairly redolent with tender, quaint home sentiments, like a tiny nosegay of German wild-flowers placed in a blue china vase. Come over here, Sydney, and write a good play for the Edouins to replace the present unsuccessful Japs,

A new play, produced at the same time as Japs, is Dark Days, at the Haymarket, which I outlined as to its company in my last letter. Much was expected of it, but that it will not succeed to hold the boards long is the critical verdict. Even Called Back, by the same author, the late Hugh Conway, was not an American success, and Dark Days will, in all probability, be even less successful. Mr. Comyns Carr, the dramatist of Hugh Conway's hastily finished work, has done all that he could; but if the gifted author were alive he would not allow the play to go on without much revision, nor is it probable he would have let it see the light at all in its present rather crude shape. But if they have not provided much of a play at the Haymarket under the new management, they at least have introduced some new comforts for the patrons. One of these is the furnishing of opera-glasses to purchasers of stalls, their use being free of charge. Next thing we shall have some enterprising manager furnishing ices and lemonade between the acts.

To return to music: Carlotta Patti has recently met with a serious accident, which will probably keep her a prisoner to her rooms for months and compel her to temporarily relinquish her musical school in Paris, which has become so successful. It will be remembered that in New York she broke her leg and was lamed for a long time. A day or two since she sustained a severe double fracture of her thigh. Indeed, it is remarkable that she was not killed at once from the nervous shock. Every one feels the greatest sympathy for this most gifted and charming lady in her unfortunate and painful affliction. Another favorite with the London public, George R. Sims, has a disease of his upper jaw, which causes him the most excruciating agony, and will no doubt necessitate a local surgical operation of the bone.

It is a pity some of the election orators could not have disease of the jaw in the form of temporary paralysis. A political Lord Chamberlain move, licensing theatres for Christmas day, Good Friday and Ash-Wednesday is creating, diverse comment. If for no other reason, the previous custom of closing the theatres gave the actors these days to rest. Besides, it seems only consistent to observe these sacred anniversaries in a fitting manner by closing the theatres, under which rule the music-halls on both this and the Surrey side of the Thames should always have come. It was the fact that Surrey side music-halls were licensed to keep open that led to the overhauling of the matter. Strangely enough, this new innovation is brought about by the Tory, and not by the Liberal party.

Speaking of politics, Mr. Hawtrey, of the successful Private Secretary company, has got the managerial fever anew, and has taken Her Majesty's Theatre to continue the production of the one-time Parisian success, Excelsior, with fuller scenic effects and added ballet, involving the outlay of enormous sums of money. Actors have no business, as a rule, to dream of being managers, yet they invariably indulge in these Arcadian ambitions. Excelsior has not in London been a very phenomenal success, and certainly does not justify Mr. Hawtrey in purchasing the right to it. However, the gentleman made the Globe Theatre a success by his marvellous work in his popular play, resuscitating its fame as a theatre; therefore, perhaps, he may make Excelsior equally lucky. But it is a risk at the best.

Another actor, Edgar Bruce, who is an equal London favorite, is to play Anthony Sheen, in The Great Pink Pearl. Mr. Bruce made scores of friends in America, and his long and successful career as The Colonel which he played at Windsor before the Queen, still further enhanced his popularity among theatre-goers. Therefore he will without doubt achieve as great a triumph in his new part.

A dramatic part not before attempted by her, that of Miami in Green Bushes, is to be done, by the Amazonian Helen Barry. She will not, however, be able to efface the memories of Madame Celeste in the part to very old theatre-goers, nor to the newer generation the memory of the versatile Miss Pateman.

Of new musical events to come off it may be mentioned that Katherine MacNeill, recently so successful at Crystal Palace, is to sing at the aristocratic Royal Albert Hall in a few weeks. Some of Wagner's music this young lady sings "divinely," said a member of the Brickbeck Literary and Scientific Institution, while watching the fair American's face as she sat listening to Wednesday's entertainment at Bream's Building, Fetter Lane. This entertainment was on "The Musical Dramas of Richard Wilhelm Wagner" under Carl Ambruster's directorship. Mr. Ambruster said in his description of Wagner, that he was born at Leipzic, May 22, 1813, and died at Venice Feb. 13, 1883. He wrote many works, the principal being Rienzi, The Flying Dutchman, Tannhauser, Lohengrin, Tristan and Isolde, The Meistersingers of Nuremburg, The Rhinegold, The Walkyrie, Seigfrid. The Dusk of the Gods, and Parsifal. The lecture was ably illustrated by a selection of extracts from Rienzi, The Flying Dutchman and Tannhauser, performed by Pauline Cramer, Herbert Thorndyke, and Mr. Ambruster, who presided at the pianoforte. The entertainment was an enormous success, and reflected great credit on Mr. Ambruster, who has done much for art in London, especially in the unique line of these illustrative musical lectures. A. W.

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